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THE NEW ANGST • BY JOHN TAYLOR

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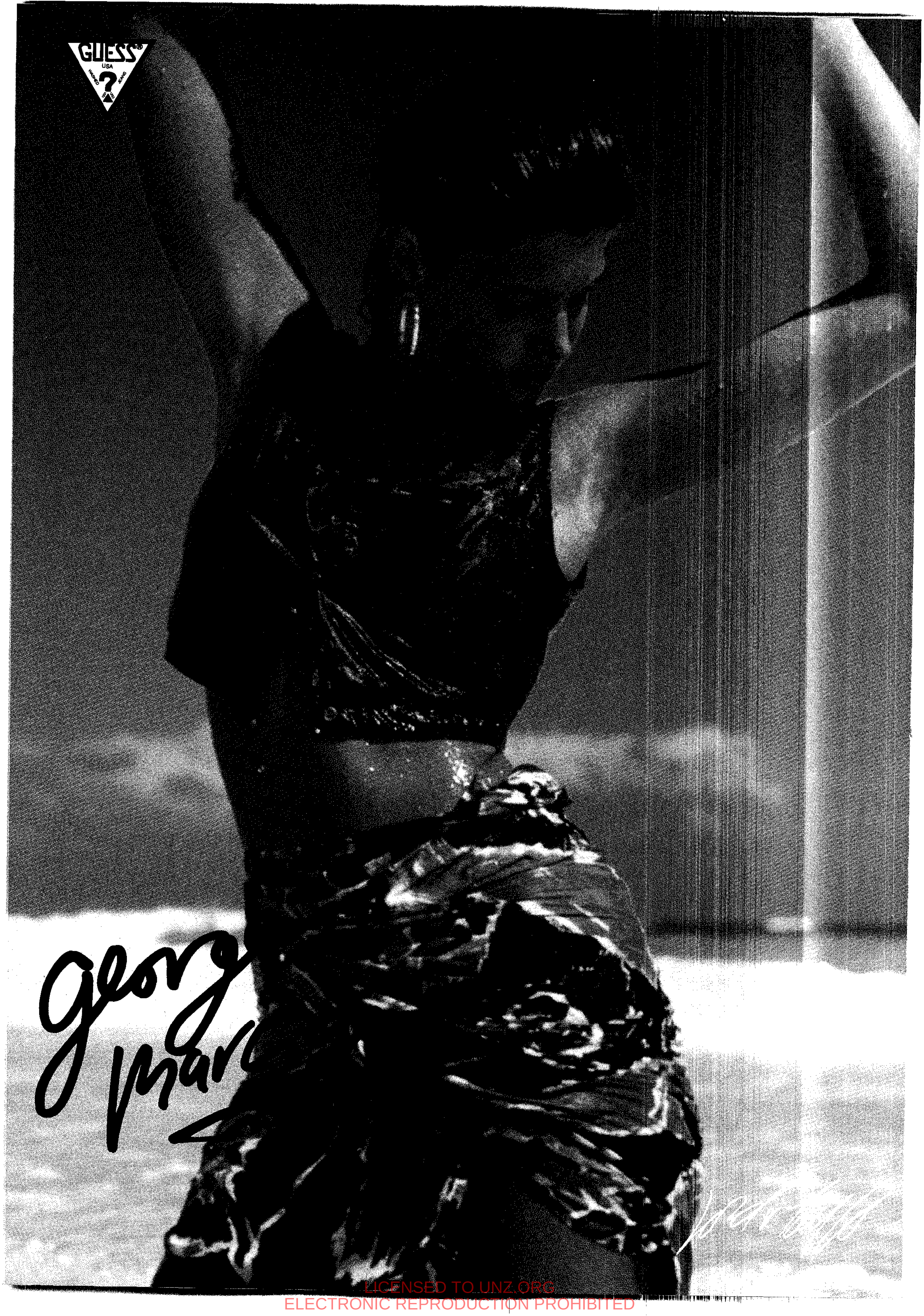
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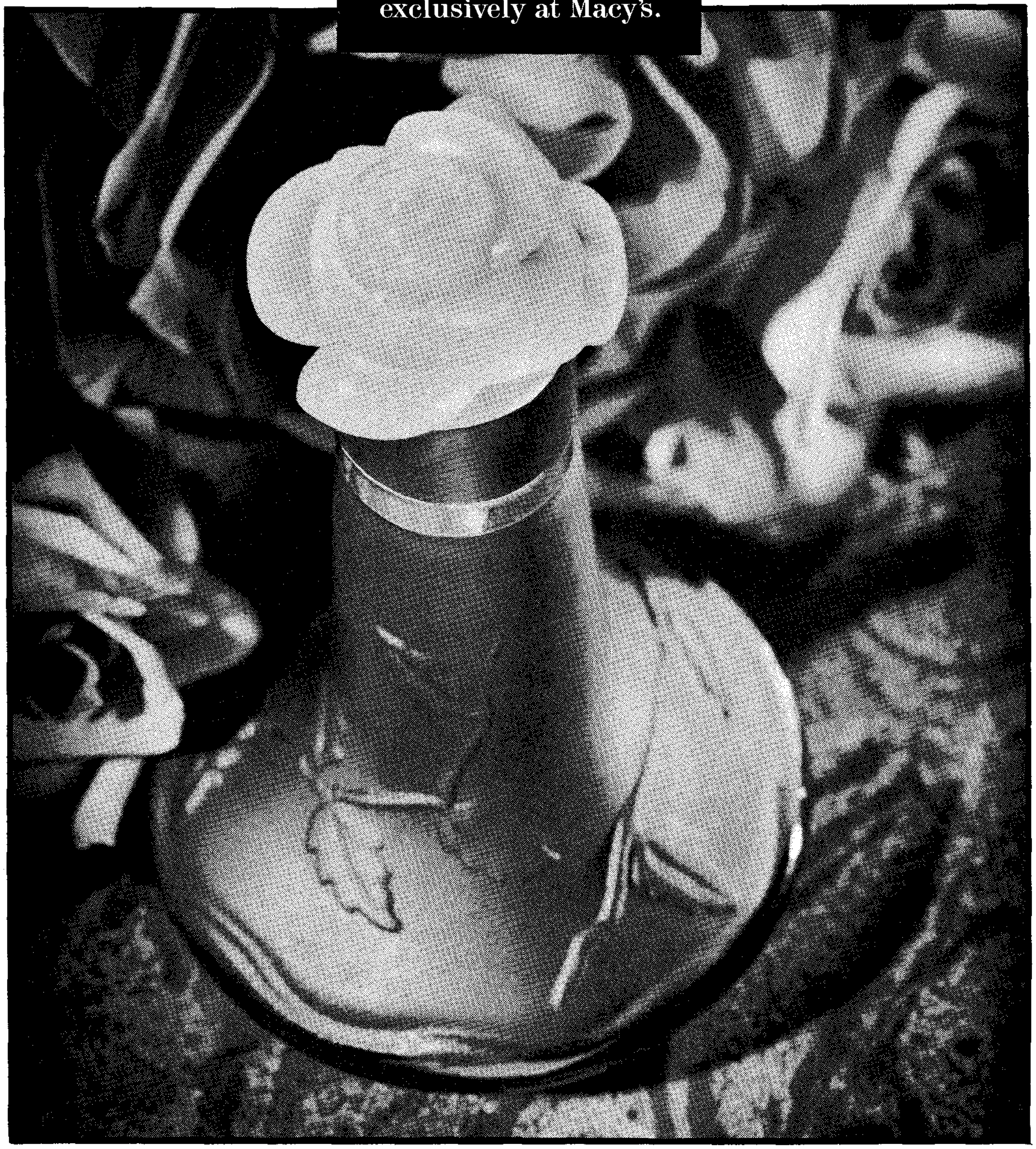

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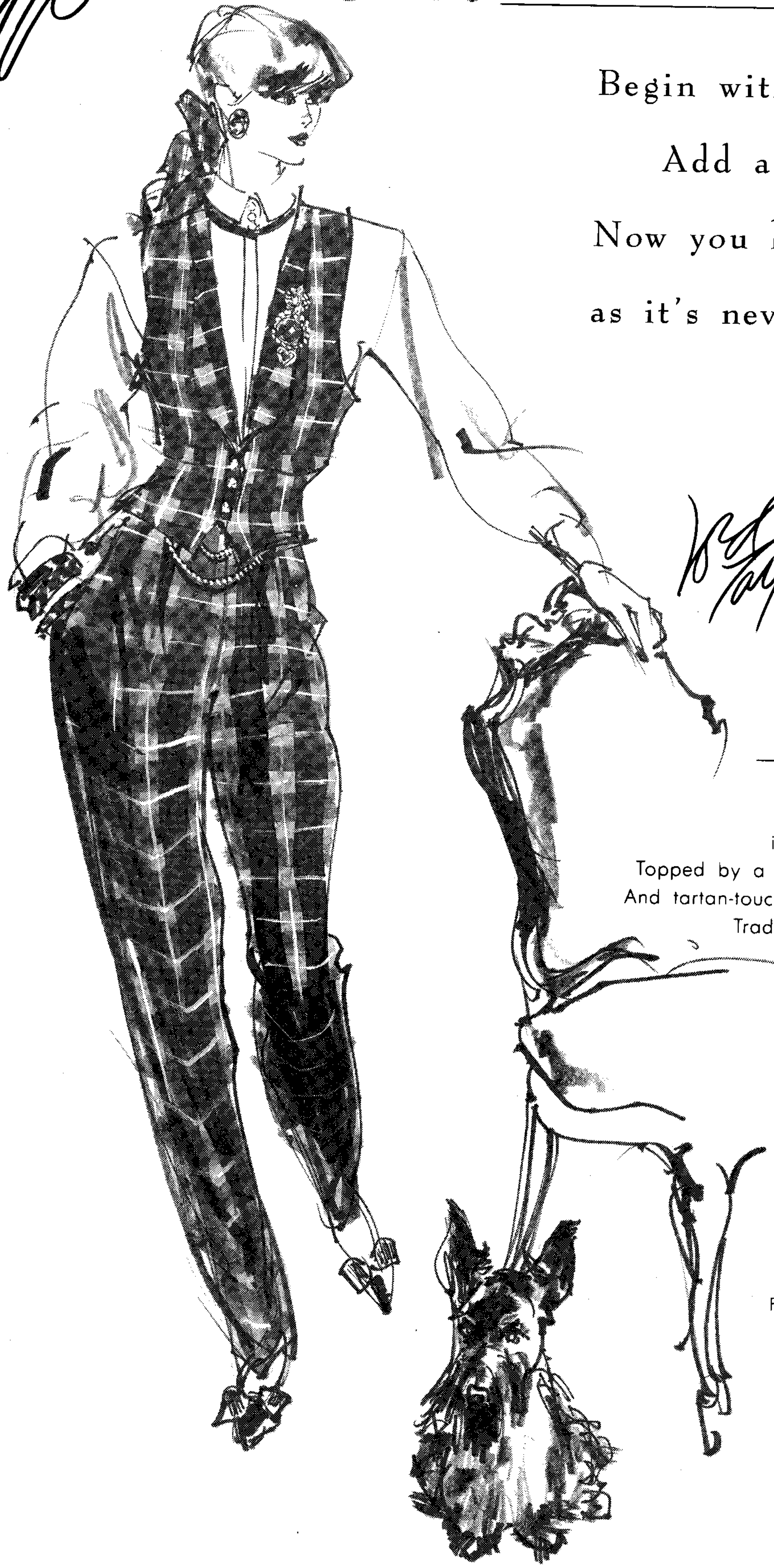

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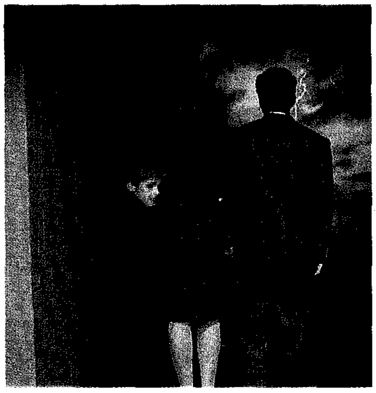
BY JOHN TAYLOR



The Greed Decade is over. The massive trading floors on Wall Street are painfully quiet. The fashion world is in disarray. Restaurant madness is turning into restaurant sadness. The social arrogance and sexual spontaneity that characterized New York's nightlife are waning. And corporate executives who once had faith only in their careers are now discovering religion. Even popular music and presidential politics reflect the new angst. "We're now in a transitional phase back toward a mood of pessimism," says one expert who tracks the national mood. John Taylor looks back at the eighties and scopes out the nineties.

36 Lush Life

BY ERIC POOLEY

Ahmet and Mica Ertegun lead almost impossibly stylish, social, and productive lives. As the founder and head of Atlantic Records, Ahmet, a Turkish diplomat's son, has recorded the music of Ruth Brown, Bobby Short, and Ben E. King, and signed Crosby, Stills and Nash, Genesis, and the Rolling Stones. Mica, a Romanian-born interior designer and society fixture, runs—and decorates—their homes in New York, Southampton, and Bodrum, Turkey. Together, they have been able to combine the worlds of Le Cirque and Led Zeppelin. Eric Pooley reports on the lush life of a dynamic duo.

44 Without Warning

BY EMILY JANE GOODMAN

Allan Haber, a 47-year-old lawyer, had been told by an internist last January that he was "healthy as a bull." So Allan's wife, Emily Jane Goodman, was surprised when he woke her in the middle of the night—just a week after his physical—complaining of chest pains. As it turned out, Allan was having a heart attack. During their ordeal, Emily took notes about how the experience affected the couple and their four-year-old daughter, Justine. The diary of a heart attack.

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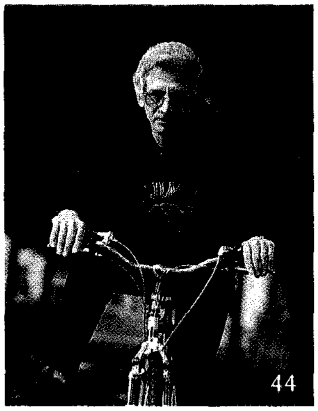

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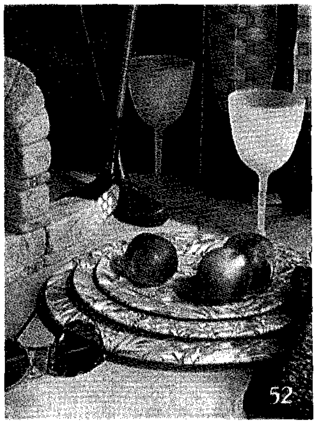

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LETTERS

Down These Mean Streets

JUST FINISHED READING BERNICE KANNER'S "Hack Work" [May 30]. As a very requent passenger in New York taxis, 've had some incredibly upsetting rides nvolving rude drivers, drivers who didn't know where 14th Street and Seventh Avenue is, varying fares for the same trip, nd a driver who assaulted me when I sked him to wait for two minutes while I picked up something from home.

One of Kanner's recurring themes was tingy tipping. What I want to know is, now that we are paying much higher fares on legal meters, how much more of our hard-earned money does she suggest we ip for this less-than-wonderful service? My understanding of a tip is that it is a bonus or good service—not the driver's salary or an automatic surcharge on an already overpriced, often unpleasant ride.

Name withheld
Manhattan

BERNICE KANNER'S ARTICLE ON WHAT t's like to drive a cab made informative reading—like having a Ralph Nader tell you what it's like working in the real world. Perhaps *New York* can assign regular reports on different jobs.

By the way, I would have loved to see Martin Peretz's face when he saw Kanner's piece.

Abraham Weintraub
Brooklyn

F ONLY BERNICE KANNER'S "HACK Work" had lasted for longer than two weeks. If only she could have experienced all of the difficulties and injustices hat cabbies are confronted with daily.

Worse than the clogged traffic, worse han the bad tippers, is the constant harassment by police, Brownies, and, worst of all, the sadistic hack inspectors from he Taxi and Limousine Commission. Cabdriving is a study in endurance.

I don't think Kanner had to endure too much for too long.

Susan Smpadian
Queens

WHILE I AGREE THAT DRIVING A TAXI IS neither the easiest nor always the most pleasant job in the world, I do resent Bernice Kanner's proposed solutions to the traffic problem. I have a catering business; therefore, I cannot make my midtown deliveries at night. And I do not think that commercial vehicles are the problem. Drivers of these vehicles are in the city trying to make a living, just like cabdrivers, and regulating their delivery hours is not the solution.

Michele Burns
Queens

HAVING DRIVEN A TAXI MYSELF, I ENjoyed reading about Bernice Kanner's experience working a meter. Now Kanner will become a compulsive overtipper, because she will sympathize and identify with the driver.

Congratulations on a great piece.

Michael R. Levy
Publisher
Texas Monthly
Austin, Tex.

I AM A CABBIE, AND I MUST DISAGREE with Kanner on a few points. Businesswomen not only are good tippers, they usually overtip. Although one cabbie said, "If you don't know the way, keep the meter running," a driver could always use a map, ask directions at a gas station, ask a cop, or, if all else fails, lean out the window and ask another cabbie. As for putting more taxis on the road, from late March to early November, the lighted "for hire" signs on taxi roofs are bright enough to dazzle Thomas Edison.

Florence Mitchell
Manhattan

"HACK WORK" WAS VERY REALISTIC. IN the late sixties, I was a medical student and I, too, drove a cab. Although medicine may be a stressful profession, it can't approach driving a taxi in Manhattan. What with fighting the traffic, hunting for fares, and keeping in mind that he is easy prey, a cabdriver earns every cent he makes.

My experience with tipping, though, differed from Kanner's. I found that passengers used a sliding scale. On very short rides, I seldom received less than a 25 percent tip; when the fare was $3, I would get a 20 percent tip; on longer rides, 15 percent. Of course, I made certain that everyone knew I was a medical student. If Kanner returns to the driver's seat, she should develop a hard-luck story to help separate people from their money.

Elliot Davidoff, M.D.
Newark, N.J.

OBVIOUSLY, BERNICE KANNER DEVELoped empathy for the ordinary hack, so I'm surprised that she suggests putting more cabs on the road. This would slash cabbies' income and bring traffic to a standstill. As an eleven-year-veteran taxi driver, I recommend voluntary group riding. This would provide more service for riders and more money for drivers without paralyzing traffic and suffocating the city with exhaust fumes.

Of course, the Taxi & Limousine Commission would be deprived of the additional licensing revenue that comes with more cabs. And given political realities, the greater good be damned!

Bette Fried
Manhattan

The Jane Gang

I AM A FOUNDING SENIOR WRITER OF *People* magazine. In 1984, I did a free-lance piece on Alice Mason, which appeared in the first issue of *Manhattan, inc.* ["The Amsterdam News," by Jeanie Kasindorf, May 30]. I had been recommended to Jane Amsterdam by Robert Sam Anson. I did not have a trust fund but had been a journalist for sixteen years.

Jane turned out to be one of the most exciting and talented editors I have ever known. Contrary to what at least one interviewee said, I found Jane unusually kind and supportive. But what I really admire about her is her toughness as an editor and her integrity. It's too bad we can't Xerox her and send copies to the major Manhattan magazines.

Mary Vespa
Manhattan

DURING THE TWO AND A HALF YEARS I was the chief copy editor of *Manhattan, inc.*, I was not the last staff member to leave at night. Most evenings before I left, I walked into Jane Amsterdam's office to chat with her before saying good night. And it was usually nine o'clock, not 1 or 2 A.M., as another former staff member said in Kasindorf's article. Once, we did work until 1 A.M., and Jane herself put me in a cab and sent me home.

Ellen Cannon Peck
Senior Editor
Savvy
Manhattan

IN MY VIEW, THE EDITORS OF *New York* have let their standards slip by allowing the *ad hominem* attack on Jane Amsterdam to go through the editing process without the attention to balance that I have been led to expect. Do they truly believe that a woman reaches the top of her profession less on merit than on her back, as Kasindorf's piece suggests? I somehow doubt those same standards would have been applied if Amsterdam were a man.

Malcolm C. MacPherson
San Francisco, Calif.

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INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

AFFIRMATIVE ACTION...BIG-TOP BROUHAHA...THE FACTS ON JACKSON?...NBC DEFECTIONS

BUSH TEAM CLOSING GENDER GAP'

George Bush, stung by polls hat show he is unpopular with women, has hired three women to fill key campaign taff positions. Bush has asked Reagan's former administration director, Therese Elmore Behrendt, now he deputy finance chairman for Bush's New York campaign, to be director of scheduling. Reagan's former director of intergovernmental affairs, Deborah Steelman, has been hired as Bush's new director of domestic policy, and the former communications director for the National Republican Senatorial Committee, Cece Cole McInturff, is heading Bush's voter-outreach program.

Last week's California-primary polls indicate that Bush is suffering from a severe "gender gap" and that he trails Dukakis in popularity among women voters. "The Bush camp was shocked by the latest polls," says one strategist. "If they act quickly and get more women and minorities into high-profile positions, they may be able to contain the damage or even turn it around."

EX-MOUTHPIECE TO TATTLE ON JESSE

Jesse Jackson's former press secretary, Elizabeth O. Colton, has been shopping a book proposal to top New York publishers that promises a "candid" and "shocking" look at Jackson and his campaign.

The book, which the former *Newsweek* bureau chief is calling *Inside the Jackson Machine: Behind the Man, the Power, the Myth,* will discuss her disillusionment with Jackson, the way he "constantly abused" staff members, and the difference between his public image and the "less than charming, private person he exhibited 'off-camera.'" The manuscript, which will be finished in July, will describe Jackson's "frightening and potentially dangerous demagogic tendencies." Says Colton, "It won't be a kiss-and-tell. It's a serious, in-depth account of his campaign."

ELIZABETH O. COLTON

NBC ANGRY AT *TODAY* RAIDER?

NBC staffers say that the network's top brass, including news president Larry Grossman, have been complaining that former *Today* executive producer Steve Friedman has hired away NBC's top people for his new show, *USA Today: The Television Show.*

In just over six months, Friedman has hired more than a dozen *Today* staffers, including anchors Bill Macatee and Robin Young, bureau chief Mary Alice O'Rourke, and producers Adrienne Aronne, Nancy Steiner, Phil Griffin, and Jim Ackerman.

But Grossman denies he is angry with Friedman: "Obviously, it's tough to lose your good people. That's to be expected in this industry. And it gives us the opportunity to get in good new people."

"You go with what you know," says Friedman. "So I've used a lot of people from the *Today* show. But I've also hired people from other places."

STEVE FRIEDMAN

CIRCUS TO FOE: 'SEND HOME YOUR CLOWNS'

A fight is brewing between Cirque du Soleil and the Big Apple Circus. The organizers of the Big Apple Circus are holding behind-the-scenes talks with Cirque's hosts, the Battery Park City Authority, to prevent the French-Canadian circus from returning to the city during the Big Apple Circus's run in the fall, says a source. The critically acclaimed Cirque du Soleil will close this month but has been negotiating to return in October.

"The Big Apple people are unhappy. They've been struggling along on a limited budget and then Cirque comes into town and gets all the attention," says the source. "They think Cirque will hurt their business if they run simultaneously."

But the Big Apple Circus's ringmaster, Paul Binder, says, "To my knowledge, there has been no attempt to interfere with Cirque's plans." Battery Park City head Meyer Frucher wouldn't comment except to say, "We won't do anything to hurt the hometown circus."

LITTER BUGS HAMMER NEIGHBORS

Angry neighbors of Occidental Petroleum owner Armand Hammer claim that the multimillionaire industrialist refuses to keep the sidewalk clean in front of his Greenwich Village brownstones. Hammer owns 183 and 185 West 4th Street, where he stays only a few days each month. The residents are complaining that litter and garbage from a nearby Italian restaurant collect in front of Hammer's

CIRQUE DU SOLEIL

otographs: top, Erica Lansner/Photoreporters; bottom, Beatriz Schiller.

TRASH CLASH...EAST 57TH...FOR THE PATRIOTIC PALATE...ICE-CREAM TEAM...BOOK REVIEW

ARMAND HAMMER

houses. When a neighbor offered to maintain the property for $7 a day, Hammer, who is estimated to be worth more than $180 million, said that was "too much money."

"I don't want to say much. I'm still trying to negotiate with Hammer," said the neighbor, who asked not to be identified. "I don't want to cause trouble—I just wish he would clean up his sidewalk."

"I'm taking steps to find out about the matter and resolve it," says Hammer.

BEN & JERRY ICE MUSEUM DEAL

Ben & Jerry's has finally found a way to contribute to the city. The Vermont-based ice-cream company has agreed to sponsor an indoor garden and exhibition space at the new branch of the Museum of American Folk Art, on Columbus Avenue near 65th Street.

Last year, the company's founders, Ben Cohen and Jerry Greenfield, offered to give the subway station at West 72nd Street a $250,000 face-lift, complete with daily steam cleanings, new mosaics, and piped-in music on the platforms. Union negotiations stalled the plan, so the entrepreneurs have decided to help the folk-art museum build a 1,200-square-foot plaza with carousel animals, cigar-store figures, and a nine-foot weathervane. Construction will begin in July.

"We thought it would be neat to be part of a museum that will be free and open to the public twelve hours a day," says Ben & Jerry's marketing director, Allan Kaufman. "New York has been very good to us, and we are happy to establish a presence so close to Lincoln Center."

ZECKENDORF PLANS LUXE LODGINGS

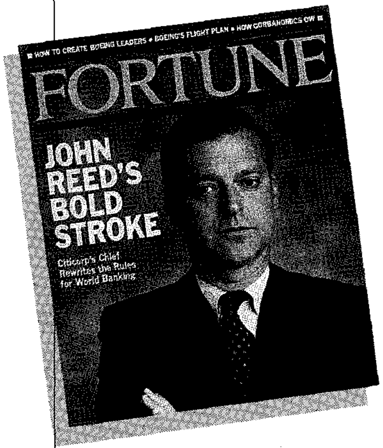
A real-estate source says that developer William Zeckendorf Jr. is planning a luxury hotel on 57th Street between Park and Madison Avenues. Zeckendorf recently completed Zeckendorf Towers in Union Square and is about to begin construction on a luxury residential tower at 86th and Lexington. The source says that the hotel will be located on the site of four empty five-story buildings on the north side of East 57th Street and on an adjoining 58th Street site.

"The plan is still preliminary," says the source, "but Zeckendorf is already talking to hotel operators about the project." A Zeckendorf spokesman wouldn't say what the developer is building. "It's a prestigious development for a prestigious site."

JOE CLARK

CLARK TELLS TALES OUT OF SCHOOL

Joe Clark, the high-school principal from Paterson, New Jersey, whose strict student discipline has attracted national attention, is writing his autobiography with *Newsday* reporter Bob Drury. Jay Acton, Clark's agent, says he thinks the book—which is expected to be out in February—will fetch about $100,000. Clark's life is currently being made into a $10-million movie called *Lean On Me*, starring Morgan Freeman. "It will be entirely different from the movie," says Acton. "Clark will write all about his early life, his own schooling, and his now-famous educational and disciplinary methods."



THE NEW *FORTUNE* MAGAZINE

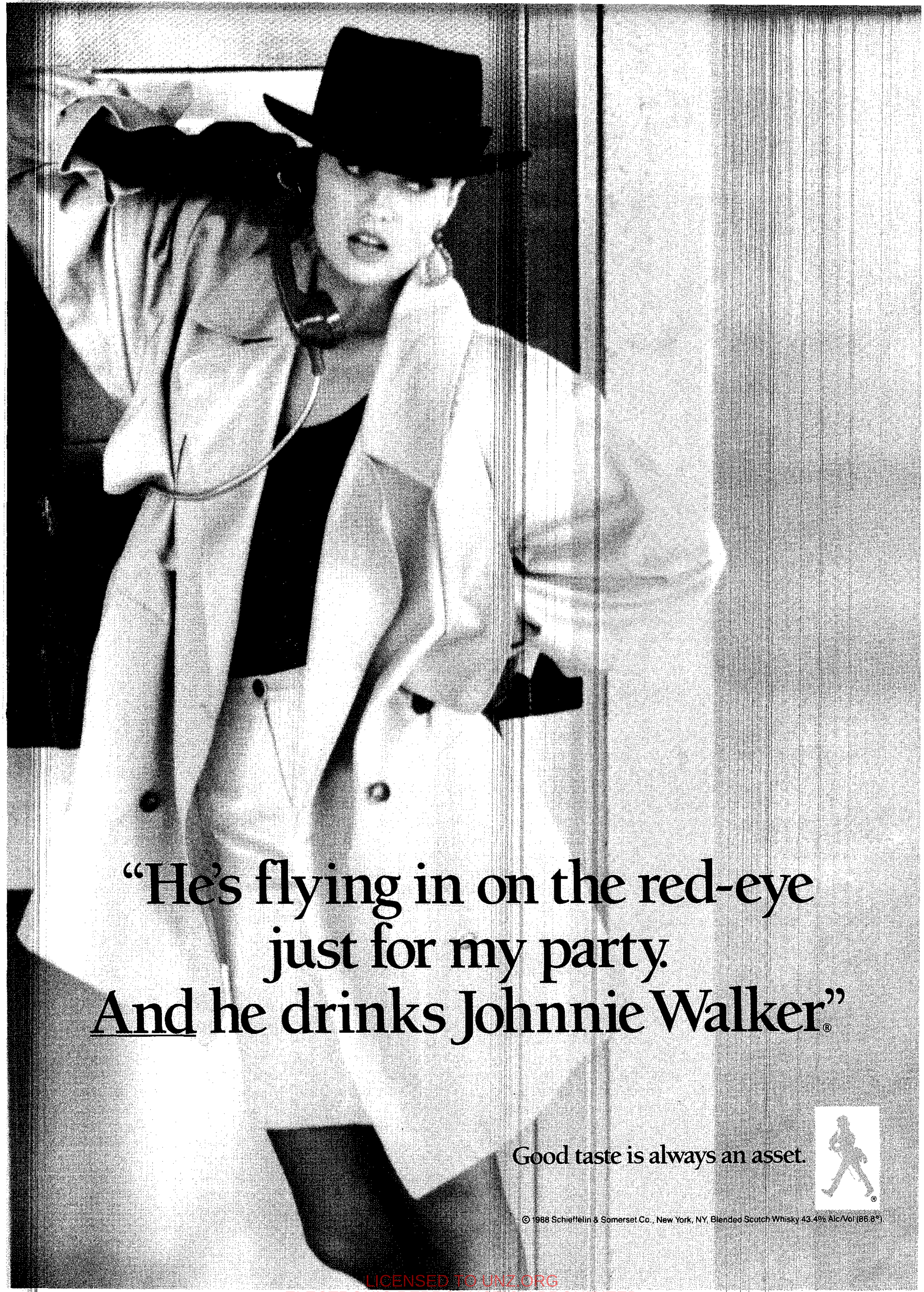
FORTUNE FINDS ANOTHER NEW LOOK

Fortune's managing editor, Marshall Loeb, is finally ready to unveil the latest redesign of the 55-year-old biweekly. The magazine is being overhauled by art director Margery Peters, who worked with Walter Bernard on the 1982 redesign. The new look consists of a bolder logo, larger type, and an expanded table of contents. The "*Fortune* Forecast" and "Personal Investing" sections are being moved to the front of the book. "*Fortune* will be more forceful and easier to read," says Loeb. "We wanted to improve the design while we're in a position of strength."

NEW MAGAZINE SERVES UP AMERICAN FOOD

A former Time-Life executive is teaming up with the James Beard Foundation to put out a food magazine tentatively called *America's Cooking*. Publisher Ronald Scher says he hopes to bring out the monthly by the end of the year. "It will reflect a sense of American food as a world-class cuisine and will include only American food," says Scher. The glossy magazine will probably sell for $3.50. "All recipes will be tested by the kitchen at the James Beard Foundation and an advisory board," Scher says. The magazine will include feature articles by food writers and by "mainstream writers who love to eat." . . . Michael O'Keeffe, the owner of the River Cafe, plans to open a chocolate factory—"the only enterprise in the United States producing chocolate as fine as any produced in Europe." O'Keeffe says he hopes to set up the factory in a warehouse and on a tugboat near his posh Brooklyn Heights restaurant. The gourmet chocolates will probably start at around $14 for a small sampler box, he says.

Photographs: top, George Rose/Gamma-Liaison; center, Yvonne Hemsey/Gamma-Liaison



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Media/Edwin Diamond

SQUAWK SHOW

TAKE THAT: *The writer (on the left) and Morton Downey Jr. (on the right).*

DIAMOND DOES *DOWNEY*

"BUT I'M NOT A TRANSVESTITE," I SAID. "I've never wanted to be spanked by Margaret Thatcher."

If Rebecca Johnson, a producer and booker for *The Morton Downey Jr. Show,* was amused, her voice didn't show it over the phone. She was inviting me to appear on a panel called "The Media: Are We Getting the Whole Story?" or, as another panelist—Geoffrey Stokes of *The Village Voice*—would later joke, "Journalists: Traitors or Just Dupes?" So it wouldn't be a program on dominatrix women, the last *Downey* I'd caught. On the media show, there would be right-wingers and left-wingers (Stokes's name was mentioned), and I'd be the "responsible" center. And, oh yes, the show, seen weeknights in New York on Channel 9, had just gone national: We'd be seen on 41 stations.

Still, I checked with one of my wise editors at *New York* before agreeing to show up on June 2 at the Channel 9 building in Secaucus for the live-on-tape program, an hour that would be shown nationally June 13 without changes (profanities, however, would be bleeped). The 55-year-old Downey, I knew, was no longer fresh news. David Blum had described the show as black-hat-versus-white-hat entertainment, with Mort, the ranting right-wing white hat, "the winner of every fight" (*New York,* January 18). And the New York *Times* had written about the show's demographics—mainly young white males and their girlfriends who don't read newspapers. New York *Newsday* had gone further, referring to Downey's audience as "the beast" and showing Downey in undershorts and red socks. My take on Downey, I explained to the editors, would nevertheless be fresh: what it's like inside the belly of the beast. And I'd be careful. As it turned out, I discovered that caution inexorably vanishes—along with logic, manners, and everything else you learned to do on traditional talk shows—when you're part of the beast. I also learned that success may be spoiling Morton Downey.

☐ 6:10 P.M. The first sign that this isn't going to be the *MacNeil/Lehrer News Hour* comes in the greenroom. Actually, the Downey show has two holding areas for guests: For this show, the right-wingers—Reed Irvine and Charles Wiley of Accuracy in Media (AIM)—are in one room, and the left-wingers—Stokes, as well as Joe Conason of the *Voice* and Martin Lee of Fairness and Accuracy in Reporting (FAIR), AIM's opposite—in the other. After some bantering ("Make Diamond stand in the hall," Stokes says), I am confined *à gauche.*

☐ 6:30. We are sprung one by one for makeup. Downey himself is getting his nose powdered when my turn comes, and I ask him about the *Newsday* picture of him in his shorts. "I wanted 'em to see that conservatives have a sense of humor," he explains. I draw him out about the socks, knowing he has a good story about his father, the Irish tenor and sometime Kennedy pal. Downey doesn't disappoint. "I was nineteen and going into my dangerous phase," he says. "I came down for dinner, and I was wearing red socks and brown shoes. My dad quotes old Joe Kennedy to me—'Only people with no class wear red socks and brown shoes.'" Pause. "So I've worn them ever since." Like prizefighters, we touch fists and go to our respective corners.

☐ 6:45. There's no getting away from the boxing metaphor. The greenroom is the locker room, where we can hear the muffled roar of the crowd down the long, bare corridor into the studio. The segment producer is warming them up. Later, I learned he had told the beast that the previous night's broadcast ("Sexual Power Plays") had "doubled or tripled" the ratings for some stations' time periods. Roar, then the chant: "Mort... Mort... Mort...." (Locally, Downey continues to do better for Channel 9 than its old *Million-Dollar Movie.*)

☐ 6:58. Back in the locker room, a scarred veteran instructs the first-timers. Joe Conason says that this is his fourth Downey show; he has done Ollie North ("Hero or Criminal?"), Reagan, and Koch. Among Conason's best tips: "You have to know when to be cool and when to be hot." Is this Madison Square Garden or Marshall McLuhan?

☐ 7:00. Our turn to be warmed up by senior segment producer Peter Goldsmith, a tall, baldish New Yorker. "I ask and implore you to interrupt each other," he says. Goldsmith explains the use of the "Loud Mouths"—the two lecterns with the show's pearly-white logo—and how the loudest and brashest among us will be rewarded by being called to the Loud Mouth mikes. Another muffled roar. "Our lions are ready for the Christians," Goldsmith says. (Later, I find out that the 40-year-old Goldsmith earned his Ph.D. in theater history from the University of Georgia. Rebecca Johnson, the booker, is a Barnard graduate.)

☐ 7:15. Down the corridor, through the metal detector, past the beefy security guards, and into the studio. The audience is in a semicircle of bleachers—it looks like the blue seats at the Rangers' games. Downey throws off his blazer and pumps up the crowd: "The press called us scum.... They wanted a monster, and they created one.... Let's kick ass." Standing ovation. Fists thrust in air.

☐ 7:20. Tape is rolling. Wiley of AIM and

Photograph by Louis Psihoyos.

Lee of FAIR are arguing . . . about a 1985 Los Angeles *Times* poll: 55 percent of the press calls itself liberal while only 24 percent of the public describes itself that way. We're doing a press-club seminar. Downey stirs and, as if by rote, gets a rise from the blue seats. He calls journalists pablum-pukers, limp wrists, then works up to "liberals." Hoots and hollers.

☐ 7:30. The studio is definitely cool. Wiley and Stokes argue about "socialistic" reporters and "capitalistic" publishers, and about whether Gorbachev gets better press than Reagan ("*Time* made Gorby its Man of the Year," Downey yells). Irvine defends Joe McCarthy and Conason shows (feigns?) rage. At most, no more than 10 percent of the audience was alive during the McCarthy years. Conason scores, on my card at least, plowing into Irvine with a left cross and right hook: "The Cold War's over," Conason sneers coolly. "Your hero Reagan threw his arm around Gorby in Red Square." Downey lets Conason punch away. Is this *Donahue*? Are they both thinking of making Conason a regular?

☐ 7:45. Almost halfway through and I haven't yet opened my mouth, loud or otherwise. Conason, however, seems welded to the Loud Mouth mike, piling up airtime. A blond guy in a blue suit holds up a sign: JOE CONASON FOR EDITOR OF PRAVDA. Camera 3 swings around as Conason makes noises about suing the guy. The lettering has been carefully done. Did Conason or the show's producer conspire with the crayon-wielder?

☐ 7:50. My time has come. During a commercial break, I'm put in the seat right next to the big silver ashtray that Downey uses. The cross-talk and shouting have jumped from Joe McCarthy to press treatment of Jesse Jackson and George Bush to drug-trafficking to the Iran arms-for-hostages deal. Now we're on AIDS and the media. Downey is subdued (his brother has AIDS). But Wiley, oblivious, rolls on. The press, he hints, is part of some conspiracy to treat AIDS as "a civil-rights issue"—whatever that means—instead of "a medical problem." "I've got files and files on this," Wiley says. Enough, already. I pick out a young woman wearing a Phil Simms No. 11 Giants jersey and play to her row in the bleachers. "You're way off, Wiley," I hear myself shout. "Get some new files." It's hardly Cicero or Henry Clay, but "Phil Simms" jumps to her feet and Downey signals a break. Roars. A semi-standing O.

☐ 8:02. I'm into the nuttiness now. My temperature, at least, is rising. Downey reintroduces me: "Columnist for *New York* . . . teaches at NYU . . . author of books on the media." "Now, Mr. Diamond," he begins. I take the big chance: "You can call me Professor, Mr. Downey." I'm wide open for Downey's trademark "Zip it" or "Get him outta here." One sneer from the ringmaster and the crowd will be baying for my head on the silver ashtray. But no. Mort signals that I get a press pass. He asks me, without any fire, about Howard Beach. The question is put without spin, and I reply "responsibly." We're cooling down the evening together. A 40-watt bulb flashes in my head: Now that Downey has gone national, he's moving away from the show's original edgy feel of impending violence. At most, we're kicking ankles.

☐ 8:10. Final break. The executive producer of the show, Bill Boggs—the real Billy Boggs—comes over and says, "Good show. You should do more TV." Is he watching the same program?

☐ 8:12. Questions from the audience. A tall thin man in a green plaid jacket stands at the Loud Mouth, ready to ask his question. Downey, however, rouses himself, insults the guy's taste in clothes, and orders him away—and the guy amiably shuffles off. Another questioner wants to know what good Americans can do to shut up *The Village Voice*. Last chance for a little star turn: Shouting over Conason and Wiley, I suggest not buying Hartz Mountain birdseed or real estate in the New Jersey Meadowlands. I'm doubling back to the earlier talk, showing that the "big boys" own all the toys. The idea is too complex and arch; the audience knows even less about *Voice* owner Leonard Stern than it does about Joe McCarthy. "Phil Simms" sits on her hands. Irony is what closes in Secaucus on Saturday night.

☐ 8:20. It's over. Strangely, despite all the shooting from the lip, we've actually explored one or two themes. We've enjoyed ourselves and gotten more broadcast time than if we'd been on *Today* or *MacNeil/Lehrer*. Robert W. Pittman appears. Pittman is the entrepreneur who created MTV, and now, at 34, he serves as president and CEO of Quantum Media, Inc., which owns half of the Downey show. (The other half is owned by MCA, which also owns Channel 9.) Pittman (Mr. Big, one producer calls him) looks pleased; he's happy he signed up Downey rather than, say, G. Gordon Liddy, another possible host. "Left or right was not as important as someone less polite and predictable," Pittman says.

Outside, as the parkway traffic pounds by, Irvine, Stokes, et al. mill about on the walkway, continuing their arguments. Inside the limousine that the show has provided to take me back to Manhattan, the driver ("Call me Teddy") half turns around to offer his review. Teddy had stood off to the side with the Downey staff, watching on a monitor and checking the telephone switchboard. "They got lots of calls from people watching," Teddy reports. "They like that."

Teddy was silent until we reached the Lincoln Tunnel. "They liked those socialists from the *Voice*, too," he said. ■

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BRIDGE BUILDING

THE INSIDERS' GAME

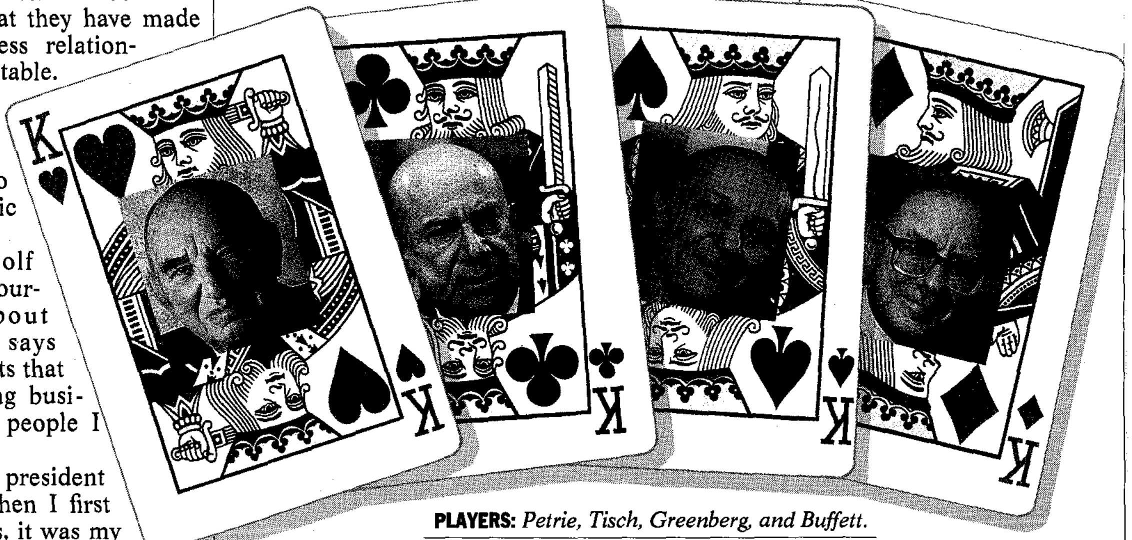
IF YOU WANT TO DO BIG BUSINESS, PLAY bridge. Without it, says Kathie Wei, her company, the Falcon Shipping Group, would never have teamed up with a company from the People's Republic of China to open a giant fishery in Alaska.

Alan C. "Ace" Greenberg, the chairman of Bear, Stearns & Company and a life-master bridge player, credits the game with helping him make important contacts in the securities business.

In fact, many prominent businessmen, rich folk, and well-established Wall Street types claim that they have made and solidified business relationships over the bridge table. For the money establishment, the game has become what the golf course is to younger, more athletic up-and-comers.

"I quit playing golf and started playing tournament bridge about twelve years ago," says Greenberg, who admits that he's "ended up doing business with a lot of the people I played with."

Adds James Cayne, president of Bear Stearns: "When I first came to Bear Stearns, it was my only connection. The people I called knew of my bridge ability already."



PLAYERS: *Petrie, Tisch, Greenberg, and Buffett.*

Businessmen apparently like bridge because the game's thought process is similar to the strategic thinking that goes on in their work. In addition, players are apt to develop friendships with others who play the game.

"The game," says one bridge expert in New York City, "lends itself to chitchat." And this small talk, he says, often develops into socializing in the bars and hallways of the dozens of bridge clubs around the country. The socializing, bridge aficionados say, often leads to business deals.

"A lot of people wheel and deal, especially in real estate," says another expert. "It will happen in any social-club situation."

The only difference is that on the bridge circuit, the socializing often occurs between high-powered people with something expensive to sell and equally powerful people with endless abilities to buy.

Warren Buffett, head of Berkshire Hathaway, Inc., is an avid bridge player. So are Laurence Tisch, head of CBS; Milton Petrie, founder of Petrie Stores; George Rosenkranz, founding chairman of Syntex Corporation; Jack Dreyfus, founder of Dreyfus Corporation; Eryk Spektor, former chairman of First Women's Bank; and Malcolm Forbes.

"The business contacts and business acquaintances made by playing bridge are very important," says Wei, who played the game with Deng Xiaoping, China's senior leader, and other government officials before signing her Alaska-fishery deal.

Not everyone who plays bridge, of course, is a mover and shaker. The American Contract Bridge League says around 12 million Americans play, although enthusiasts lament that younger generations don't seem attracted to a game that is perceived as too complex and dull. The average age of its members, the association says, is around 57.

The big spenders, however, make bridge exciting. Wagering at some bridge clubs around the country can reach $20,000 a "rubber" (best of three games). In New York, the biggest clubs are the Regency and the Cavendish Club, both on the Upper East Side.

By some estimates, 20 percent of the executives on Wall Street play the game. While nobody can confirm that figure, the clubs have a Wall Street feel. Conversations about the stock market are commonplace in the hallways. One top Wall Street executive is said to handle the trading accounts of his rich bridge partners. And attendance at the clubs doesn't peak until after 4 P.M., when the stock market closes for the day.

At the Cavendish Club one recent afternoon, the back room (for high-stakes players) started to get crowded shortly after the exchange's closing bell. The other rooms on the third and fourth floors of the nondescript brick building were filled earlier with elderly cardplayers, "all very rich," I was told.

Up in the club's fifth-floor bar (which looks like it belongs in a swim club), Financial News Network was wrapping up the day's market reports. "People watch their stocks all day," says one of the club's regulars. "When they are out of the game, they go upstairs and check their stocks."

The Cavendish is not the most exclusive bridge club in town. That honor goes to the Regency. Its management wouldn't comment for this article, but people who know about bridge say the club is essentially held together by about a dozen rich patrons of the game—including titans of industry—who play bridge daily for very high stakes.

HAIR-RAISING TALE

IF YOU'RE A SHAREHOLDER OF REDKEN Laboratories, what Shearson Lehman Brothers has to say about the upcoming deal to take your company private may be enough to turn you gray.

The hair-products company, which is based in Canoga Park, California, is valued at $34 a share by a management group that includes Paula Kent Meehan, the company's founder, chairman, and chief executive officer, who already owns

Photographs: left to right, William Coupon/Onyx; Arthur Grace/Sygma; Andrew Popper/Picture Group; Dan Budnick/Woodfin Camp.

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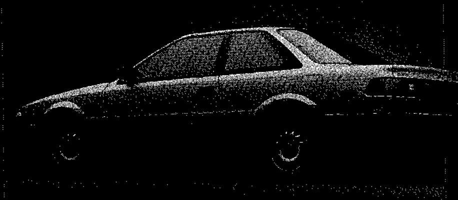

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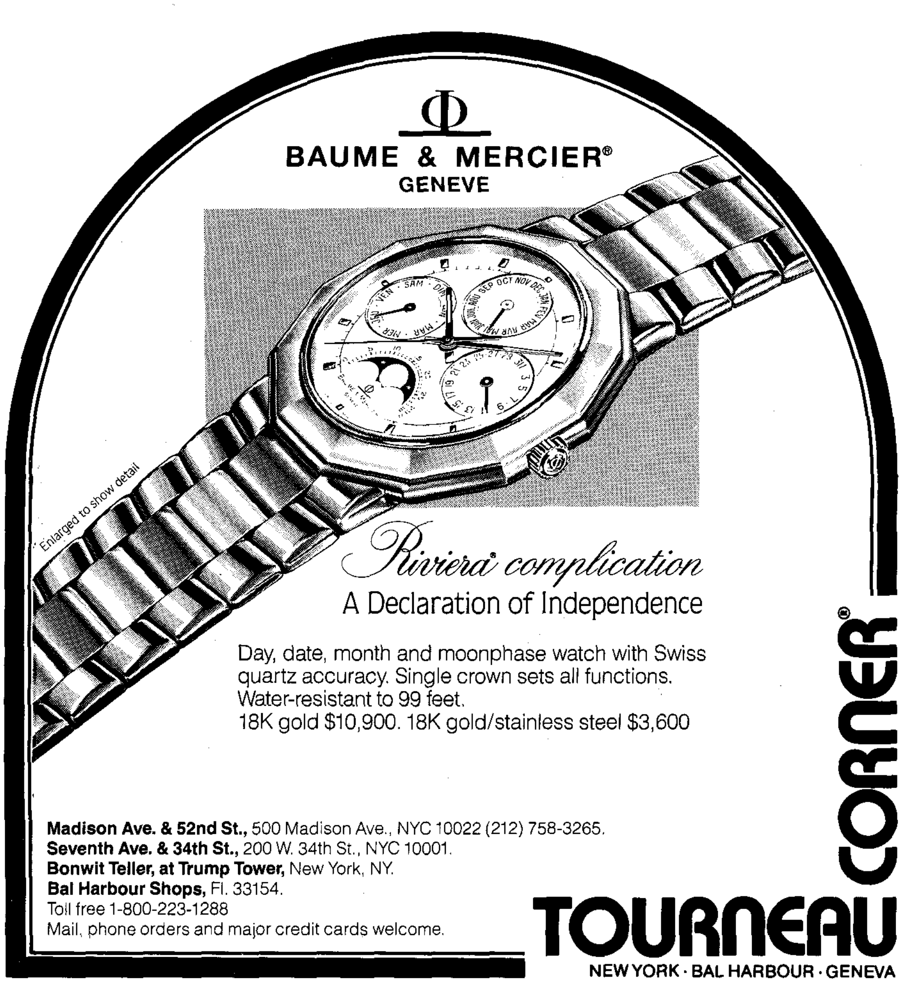

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nearly 42 percent of Redken's stock.

Shearson Lehman was asked by the company to determine whether the $34-a-share offer from Meehan—raised from an initial bid of $27 a share—is fair. Its conclusion: Even at $34, the deal really isn't great, but shareholders may as well take Meehan's offer, because she isn't going to let anyone else have the company—not even if someone offers a better price.

Experts on Wall Street say Shearson's "fairness" opinion is one of the strangest they've ever seen. In documents filed in connection with Meehan's offer, Shearson says that Merrill Lynch (the investment bank for the outside directors) believed Redken could be worth $40 to $50 a share if the company were sold in one piece.

Shearson doesn't necessarily disagree. It says, for instance, that even the buyer (Meehan) agrees that if another company in the cosmetics field wanted Redken, "an initial bid price should be in excess of $40 per share."

So why let Meehan have the company for $34 a share? Shearson takes the practical approach. Meehan and her husband, John E. Meehan (with 6 percent of the stock), won't vote in favor of anyone else's taking over Redken, so there isn't much choice.

STAYING AWAY

DO SMALL INVESTORS FEEL BETTER ABOUT the stock market now that prices have recovered?

Not a bit, says Albert E. Sindlinger, whose Wallingford, Pennsylvania, firm takes daily surveys of investors' moods. Instead, they are more convinced that the market is being manipulated.

Right after stock prices jumped 107 points in two days a couple of weeks ago, Sindlinger says, "people were laughing about the market. A hundred points in two days is the worst thing that could happen." He added that those people his company called at the time were quipping, "How can you gain 100 points in two days if it's not fixed?"

Sindlinger & Company calls 105 to 110 randomly picked households daily; respondents are asked if they think the stock they own will go up in the next three to six months. The surveyor then asks if they plan to buy more stock.

In January, Sindlinger says, 17 percent of those contacted planned to buy more stock. But the number suddenly dropped dramatically. Only 14 percent called in March planned stock purchases, 11 percent in early April, and 3.6 percent in May.

On May 30, Sindlinger says, 4.1 percent of those surveyed said they would be buying stock. And the number stayed constant even after the May 31–June 1 rally. The survey suggests that only 1.5-

ıillion people out of the entire U.S. poplation of 243 million were planning to et deeper into stocks.

"This is the first time you have the ublic completely ignoring stocks," says indlinger.

GOOD NEWS

ANIEL GOOD IS A BUSY MAN. AND ıat's good news for the hordes of Wall treet speculators who are waiting for ɔood, managing director of Shearson ehman Hutton's merchant-banking roup, and others in his business to crank p the old takeover mill once again.

Corporate transactions like takeovers nd restructurings have tapered off in the ast few weeks from a frantic pace earlier ıis year. The big question now is, will ıey stay slow the rest of the year, or is ıe business just in a temporary lull?

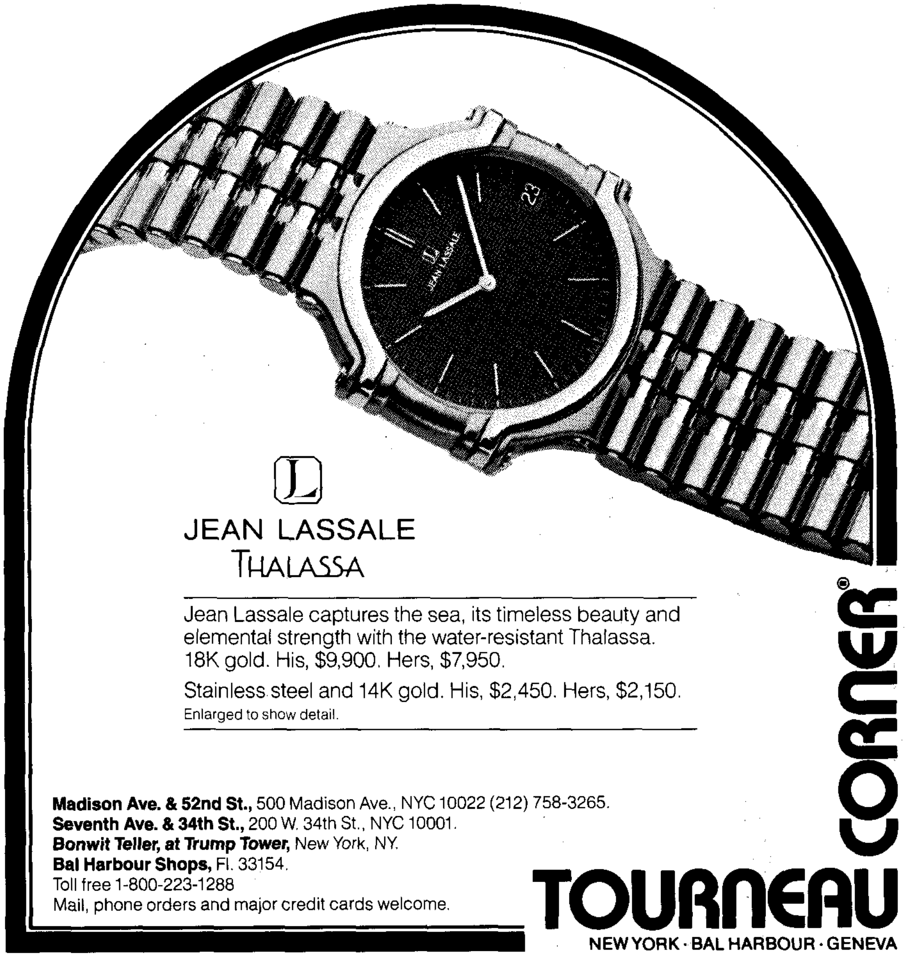
"We still see great buying opportuniies ahead for leveraged transactions," ays Good, who's been involved lately ith Singer Company, Lucky Stores, oppers, and Moore-McCormick. He dds—when asked—that he has over welve as-yet-unannounced potential ransactions on his desk right now. The leals, he says, are worth anywhere from 100 million to several billion. "There's n awful lot of buying interest both here nd abroad," he says.

Good sees as many corporate transacions between now and the end of the year s there were earlier in 1988, "but not as ıunched up in such a short period."

Can Good give us a clue as to the most ttractive industries? Conglomerates, reailers, and oil, gas, and chemical companies, he says, are likely to attract interest. ut he likes real-estate-investment trusts he best.

THE RUNOFF

ROKEROAGE FIRMS AREN'T THRILLED AT hose dividend-capture trades that have oosed stock volume lately. The firms get ıbout 1.5 cents per 100 shares traded for he dividend, compared with about 6 ents on regular trades.... Goodrich vas the most persistent takeover rumor ast week. The gossip was that some big nvestor was accumulating a sizable and hreatening stake.... Speaking of deals, rwin Jacobs, Donald Kelly, and Ronald erelman are all said to be telling folks n Wall Street that they are eager to beome active again.... The next collectble craze could be books of Topps baseıall-card reproductions that were given ıway free at ballparks during 1987. Dealrs say the books—containing the picures of players for the Philadelphia Philies, Baltimore Orioles, and Chicago ubs from 1952 to 1986—have fetched 50. But you'd get only $10 for the Texas angers.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A STAR IS BORN

SPOTLIGHT ON THE DUKE

PROMISES, PROMISES: *The governor still has to accommodate Jackson.*

BREEZING ACROSS CALIFORNIA ON HIS way to the nomination last week, Michael Dukakis crossed a curious American threshold: He passed from the realm of politics into wider circulation and became something of a celebrity for the first time.

The crowds were larger, more excited now; they seemed to be searching for reasons to love him. They cheered eagerly, almost without provocation. People reached out to touch him—not to shake hands, just to *touch* him. Perhaps it was the memory of Robert Kennedy, twenty years dead, shrouding the campaign, but there was a sense of history in the moment. Dukakis seemed to be making an almost subliminal passage in the public mind; he was becoming presidential.

"Listening to him—the way he speaks, his accent and all—reminds me of the Kennedy era," said Alan Zuckerman, a San Diego lawyer. "He's much more dynamic than he seems on TV."

And there was a gathering sense of confidence—indeed, cockiness—within the campaign itself, a sense that not only was the nomination in hand, but the White House within reach. The camera crews camped in the rear of the Dukakis plane serenaded the candidate with a tape of the Olympic Fanfare before each takeoff; sitting up front, the staff—and sometimes the governor himself—would respond with triumphant clenched fists. The Duke seemed downright jaunty. He tossed a baseball with aides. He was flagrantly multilingual. He danced Greek dances. And why not? He had run a remarkable primary campaign: seamless, disciplined, mistake-free . . . and just about substance-free too.

Dukakis had managed to spend fifteen months in the public eye without ever really being pinned down on specific issues by his opponents or the press. In that regard, his campaign was strikingly similar to those mounted by the two other successful postwar Democrats who didn't inherit the job—John Kennedy and Jimmy Carter, both of whom were long on image and short on details.

Is it possible that Democrats—at least, those who aren't incumbents—can only get elected when they provide vague, moderate antidotes to tired, two-term GOP administrations? The candidates who ran straight ahead, on substance, as traditional liberals—Adlai Stevenson, George McGovern, and Walter Mondale—got creamed. But Kennedy's youth and vigor were a welcome contrast to Eisenhower's age and inactivity; Carter's born-again moralism was an antidote to Nixon's Watergate; and Dukakis's raging competence and personal austerity may well be what the public is looking for after Reagan's amiable charisma and passivity.

And so, when asked by George Will to define "liberalism" at a meeting of ABC network affiliates last week, Dukakis did some very fancy footwork, quickly dismissing "political labels," then proceeding to announce his support for traditional family values, budget balancing, conservation, and the rule of law. "This crowd in the White House isn't really *conservative*," he said with a smile—adding, as an afterthought, that he also believed in "progressive values."

This response was such a tour de force—such a textbook example of positioning (the political art of taking oneself out of the line of fire)—that members of the national press could be found shaking their heads in admiration afterward and muttering, "Can you believe it? This guy might actually win," as if the thought were occurring for the very first time.

Was it possible that Dukakis, so recently a dwarf, had become a giant? Having breezed through the primaries, could he skate all the way to the White House?

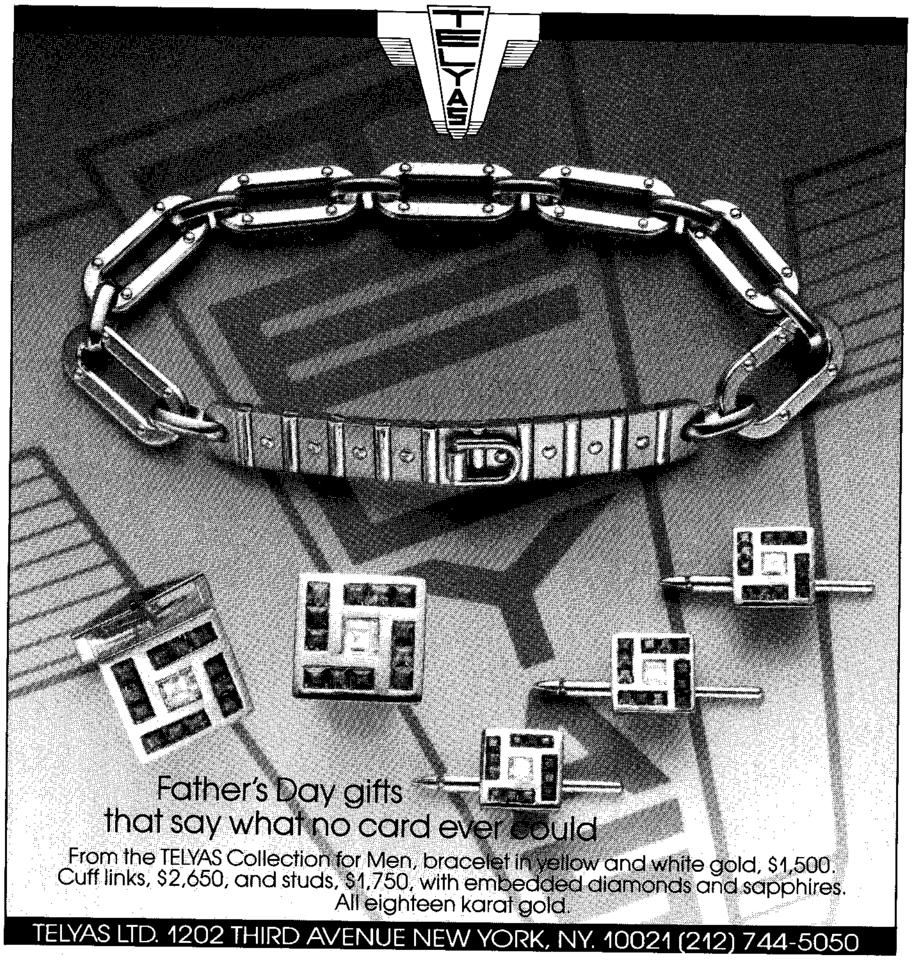
Come on: The game hasn't even begun yet. Within days, the GOP wheeled out its biggest gun, Ronald Reagan, to attack Dukakis as a liberal. Within hours, Bush was (irresponsibly) lambasting the Duke for (responsibly) refusing to rule out new taxes. To be sure, Dukakis starts out in good shape, but there are all sorts of twists and turns to come—and at least three people standing between him and the presidency:

☐ Jesse Jackson. There is, of course, no way on earth that Michael Dukakis will give Jackson the "option" of the vice-presidency, as the reverend phrased it last week. The question, as always, is: What will Jesse do when the offer doesn't come?

My suspicion is that this situation is less volatile than it will be made to appear. Dukakis will have to be patient, play the game, show respect—it was, perhaps, no accident that he went to *Jackson's* hotel for their 90-minute meeting last week. But while Jackson has more stature, he doesn't have much more clout than in 1984. He won't be a broker this time around. He can threaten a floor fight on the platform (which he'll lose, unless Dukakis lets him win). He can threaten a walkout (which no one would believe). But in the end, he may well have to settle for the same things Mondale gave him—a prime-time convention speech, some platform planks, and a nice airplane to campaign in—plus the promise of a prominent, if unofficial, role in the new administration.

☐ George Bush. The vice-president has seemed more a threat to his own campaign than to Dukakis's these past few

Photograph by Ed Hille/Matrix.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months. He is plagued by the "vision thing," and the Panama thing, and the "thing" thing (he asked a recovering addict in Newark if the "withdrawal thing" was hard). Women don't like him. The right doesn't like him. One poll has 66 percent of the public saying that Dukakis is more *conservative* than he is; another found that a third of all Californians don't think he has much sympathy for the average guy. His once-smooth staff is arguing over whether to attack or hold fire. "It's a mess," says a top Republican. "George can't afford to give Dukakis a free ride all the way to the convention, but he can't seem to get things organized."

"Yeah, we're floundering," says an aide. "We got some people who'd like to throw Craig [Fuller, Bush's staff director] under a subway train and others who want to push Lee [Atwater, the campaign manager] off a tall building—but I think we'll get it together soon. I mean, we finally have an opponent now. We have a target. From now on, we're not judged in a vacuum—but relative to *them.*"

Good luck. Bush had an upbeat week, for a change—in California and, especially, in Texas, where he gave a tough speech, drawing distinctions between himself and Dukakis. But he starts off with a difficult structural problem: While polls show that people don't know much about where he or Dukakis stands on the issues, they seem ready to like Dukakis—and dislike Bush.

The problem, obviously, has to do with who Bush *seems* to be—an unreconstructed, somewhat awkward, out of touch, careless, and perhaps uncaring upper-class preppy. "I think the idea is to keep him under wraps as much as possible," says a Republican strategist. Which is probably right—you don't want your candidate wandering around talking about "coming-out parties" and "deep doo-doo." But the attempts to muzzle Bush tend to strangle him as well; he seems to be constantly wincing, especially when forced to do jerky, "humanizing" things like pumping gas and making pizza in Los Angeles. Perhaps the staff should just let Bush be Bush, which—God knows—is human enough.

Last week, the vice-president was downright charming at the same meeting where Dukakis transformed himself from a liberal into a conservative. He teased Sam Donaldson and poked fun at himself ("I was the first American official to meet Gorbachev. It was at a funeral. People laugh about that, but after you pay your respects, you can get into some interesting conversations"). He chided the Democrats in an effective, low-key way, saying they only talked about the scandals and the dark side of the Reagan administration. "You want to remind people about the INF treaty and the jobs we created, and low inflation too."

Bush's appearance was all the more triking for the contrast with Dukakis, who followed him onstage and immediately launched a crisp, formal, jackhammer-like *lecture* on how to solve the drug roblem. If the fall election becomes a ontest between a nice guy and a cold echnocrat, guess who wins?

Which brings us to the other guy tanding between Dukakis and the White House.

☐ Himself. There was an ugly little scene in the hotel lobby after Dukakis ame down from his meeting with Jackon last week. It was well past midnight. The 60 or so reporters were tired, bored, nd hungry for a quote—anything—to all in to their editors. Dukakis might ave bought them off by merely saying, We had a good meeting, but it was priate and, obviously, I can't tell you what happened. Sorry to keep you up so late. We'll make it earlier next time." That would've been the decent thing to do, but Dukakis pushed through the lobby, starng straight ahead—the Secret Service clearing the way—as reporters screamed bitter questions after him.

It was a rare outpouring of the enmity ome of the press feels toward Dukakis: He is respected but not particularly well iked. And while his speeches have grown warmer, more emotional, and effective during the campaign, his personal style has remained aloof, impatient, and condescending. Not much attention has been given to these less attractive qualiies, because the story has been elsewhere—with Biden, with Gephardt, with Koch and Gore and Jackson.

But now, finally, the spotlight—and the heat—is going to be on Dukakis. If Bush wants to come across as a nice guy, he's likely to pick a young, hungry vice-president—like Jack Kemp or Secretary of Education William Bennett—to do the dirty work for him, someone who'll be willing to chase Dukakis around the country, challenging him, nipping at his heels all the way. The point of the exercise won't be to win arguments (Dukakis is probably too smooth to get trapped), but to highlight the governor's coldness, to make his aloofness seem more foreign than Bush's goofy preppiness.

"This election is going to be about change," says political consultant Mandy Grunwald. "People seem to want a change. The question is whether Bush will be able to make Dukakis seem too risky—or whether Dukakis will make Bush seem a pale copy of the same old thing."

After a season of winning elections on the strength of his opponents' weaknesses, as the perennial "other guy," the lesser evil, the campaign is about to come home to Michael Dukakis. He, more than Bush, will be the issue this fall. It will be his to win or lose. ▬

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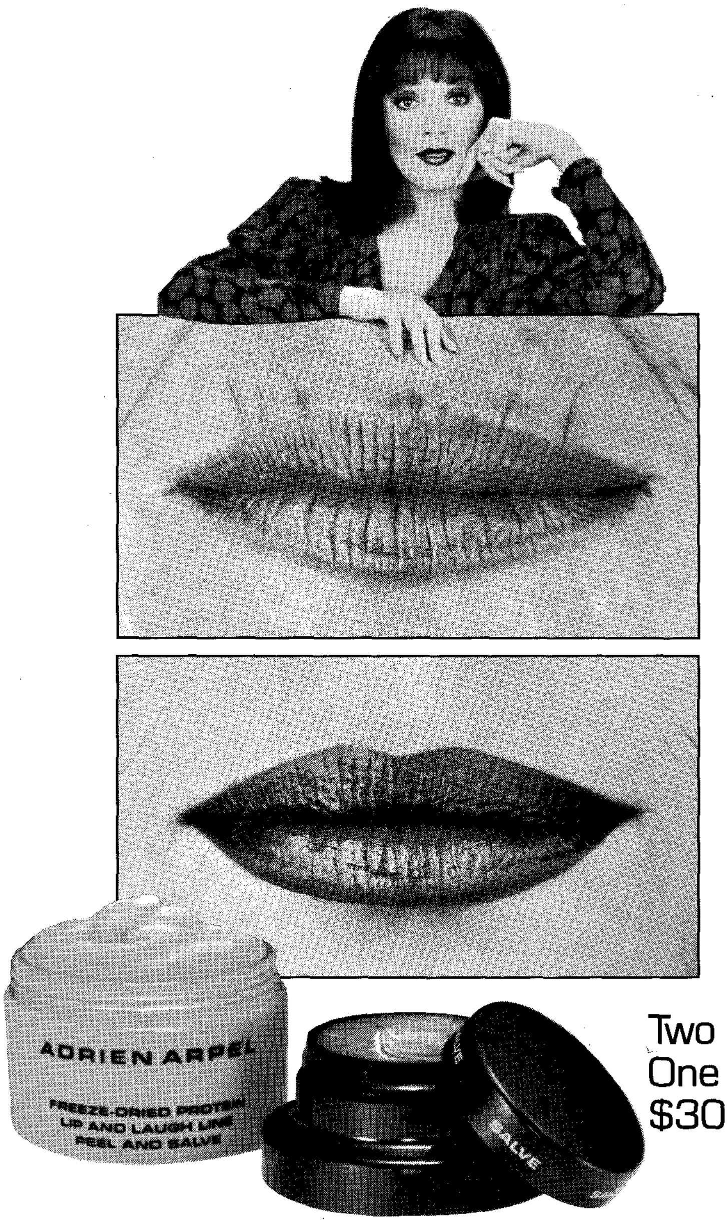

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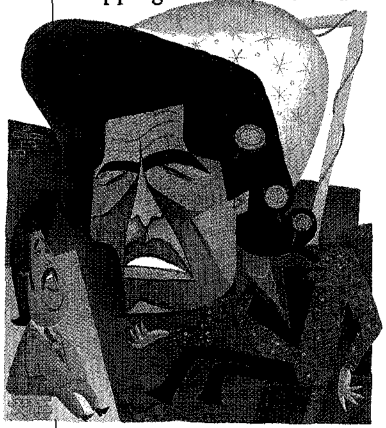
FAST TRACK

EDITED BY ERIC POOLEY

TRUE TALES

The Reverend and the Godfather

THE REVEREND AL Sharpton was sitting on a stack of beer cases in the dingy basement of the Lone Star Cafe. It was 2:30 A.M. on a Saturday, and Sharpton needed sleep. “I just drove down from Wappingers Falls,” he said.



He'd come to pay his respects to his mentor, James Brown—the Godfather of Soul, the man who gave Sharpton his hairstyle.

Brown, who had just turned in a lackluster set at $27.50 a ticket, had his hair up in curlers and was settled under a portable hair dryer, holding court. A man hovered nearby. “I know why you're here,” Brown told him. “You're here to talk business.”

“We're ready to go,” said the man. “All we need is your signature.”

But Brown, 55, was thinking about music, talking about his three most recent records, which were produced in updated styles with the aid of younger artists.

“I have to help these people out,” Brown said. “First it was Afrika Bambaataa. Then it was Dan Hartman. Now it's Full Force.” Brown's new album with Full Force, *I'm Real,* is a rap record. “I'm not a rapper,” he said, “but if that's what people want to hear. . . .” His voice trailed off, leaving only the hum of the dryer. “There's so much more I want to do,” he said. “I want to do a country album. I want to do a gospel album. I want to do a jazz album.” He looked up at a visitor with curly red hair and beard. “And I want to do a Yiddish album, too.”

A Superbad cover of “Hava Nagilah” might have Rainbow Coalition crossover potential.

“Shalom,” Brown said, concluding the audience. He turned to an assistant. “I'll see the reverend now.”

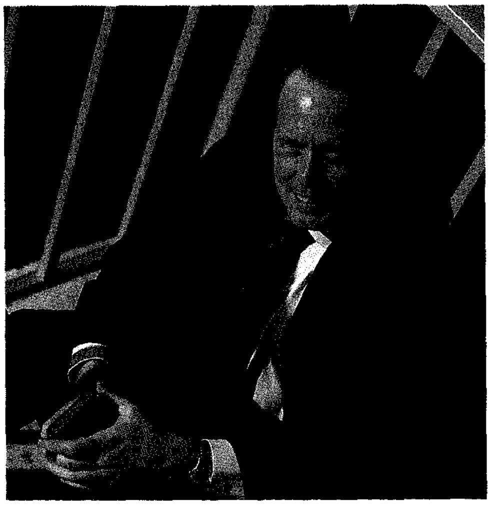
STEVE BLOOM

BRIEF LIVES

THE BUCKLEYS' NEWEST NOVELIST

“MY BOOK ISN'T ABOUT MY FAMILY,” says Republican campaign strategist John Buckley (nephew of columnist William F. and former senator James L.) of his first novel, *Family Politics.* “But I did want to convey the dislocation and suffocation of growing up in a large, well-known Irish Catholic family. For better or worse, I can't get away from it.”

Not that he's tried very hard. In *Family Politics,* a prominent Republican clan is split in two when a disabled veteran, Edward Daley, challenges the incumbent senator, who happens to be his uncle. It's a brisk tale of dirty tricks and campaign chaos that could have been written only by a New York political animal. Some characters—Hamlet O. Cattanasio, an athletic Democrat with a gift for oratory and a magical hold on the press; Nate Stanton, a senator who sports an Irish cap pulled low over his ears; and Steve Athole, a fearsome Albany bureau chief at the *Post*—resemble monuments on the political landscape.



John Buckley: Pol with pen.

Buckley, 31, is the son of John W. Buckley, who ran the family's oil interests. His early life was as one might expect: Northfield Mount Hermon leading to Hampshire College. But after he graduated, in 1979, he spent two years as a rock critic at *The Soho News* before his editors asked him to write about his roots—Republican politics. “Reagan got elected and suddenly they had to have someone who wouldn't need a translator to cover conservatives.” While reporting a piece on gubernatorial hopeful Lew Lehrman, Buckley was offered a job on Lehrman's campaign staff. He took it. When Lehrman lost to Mario Cuomo, Buckley stayed on as Lehrman's assistant and then landed a job as the deputy press secretary on Ronald Reagan's re-election campaign. He jumped to Jack Kemp's team, as press secretary. On the campaign trail, he wrote the novel. “I went to 46 states and nine countries with Kemp,” says Buckley. “Pounding on the keyboard was a kind of therapy.”

These days, with Kemp out of the race and his first novel in the stores, Buckley is leading a quieter life: working as a campaign consultant for CBS, listening to rock and roll, thinking about his next book. “It's about two brothers, a journalist and an investment banker, and how their values change with success,” says Buckley. “Which is something I'm looking forward to finding out more about.”

PEG TYRE

Photograph by Dan Borris. Illustrations: top, Guy Billout; left, Robert De Michiell.

TAKE ME OUT TO THE CARD GAME

BASEBALL CARDS ARE coming out of the closet—and showing up at Madison Square Garden on June 17. The 1st New York Baseball Card & Sports Collectibles Show ($5 admission; through June 19) is expected to attract 25,000 baseball fans, nostalgics, and speculators, who will ogle, buy, and sell some $10 million in merchandise. Old stars Ralph Branca and Bobby Thomson and new stars Darryl Strawberry and Lenny Dykstra will sign autographs for a fee ($4 to $10).

Those little pieces of cardboard are big business now. In the past few years, prices for rare baseball cards have risen dramatically, attracting a new breed of speculator—businessmen more interested in the *other* national pastime, making money. According to one study, Americans spent $1-billion on baseball cards in 1987. (They spent $350-million on baseball *tickets.*) A mint-condition Mickey Mantle card that cost a penny in 1956 is worth about $1,000 today.

And to think your mother threw those shoeboxes away.

"Yeah, well, if my mom *hadn't* thrown them away," says Alan Rosen, "I wouldn't be in business today. All those moms throwing away those cards is what created scarcity and demand." Rosen, who calls himself "Mister Mint," claims to be the biggest card buyer in the country. A co-producer of the Garden event with promoter Richard Nader, he says he'll spend $3.5 million on cards this year.

Most card collectors, though, aren't big businessmen—they're baseball fanatics.

"In the sixties, I did public relations for rock bands and traveled with the Doors and the Who," says Michael Gershman, creator of *The Baseball Card Engagement Book.* "This is a far, far weirder subculture."

Typical of the small operator are Tony Craig and Jon and James Patricof. Craig, an actor, has loved cards since 1956—when his father bought him his first box. Craig turned his hobby into a business so lucrative that he sometimes turns down auditions to go to card shows. "I haven't retired from show business," Craig says, "but this is fun."

The Patricofs—Jon, fifteen, and James, twelve—are baseball-loving boys with a business twist: They speak in investment jargon (packs of cards are "common stock"). They've paid $250 for a dealer's booth at the Garden. Jon predicts "heavy speculation" on the card of Gregg Jefferies, a hot-hitting Mets prospect who's had only six major-league at-bats. (Rookie cards of stars tend to become the most valuable, and investors are betting that Jefferies will become a star.) "Of the new cards, his is the most expensive, up to $7," Jon says. "He's the hottest, and he hasn't done anything!"

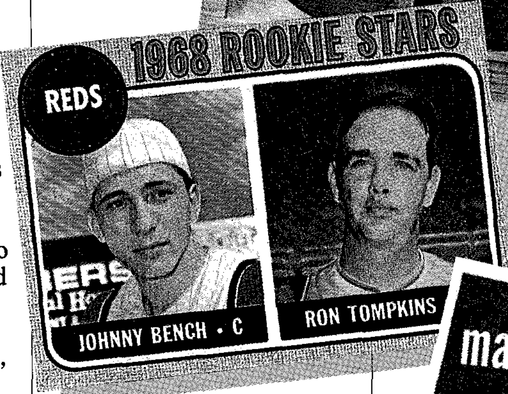
The Patricofs consider more than profit in their buys. Jon looks for cards of Mickey Rivers, the shuffling old Yankee outfielder, because "Rivers had style." James is attached to Reggie Jackson cards, and sometimes Jon has to "push James to get him to sell. You can't just keep buying cards, you know. You never get anything back."

"Most of us buy baseball cards because we love baseball," says Frank Barning, who edits the *Baseball Hobby News.* "They're a celebration of baseball. The baseball-card boom is a microcosm of life."

A microcosm of life?

"Well, they're neat," says Barning. CHRIS SMITH

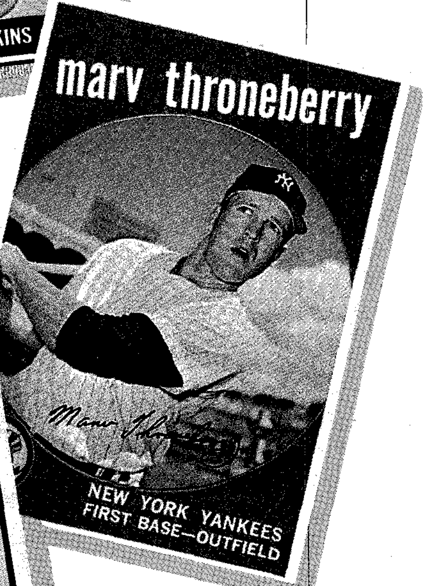
1955 "Scooter"; 1988 price, $85.



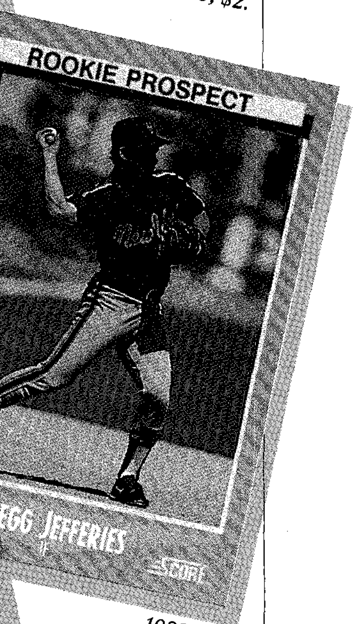
1968; $150.

RALPH BRANCA
Ralph Branca

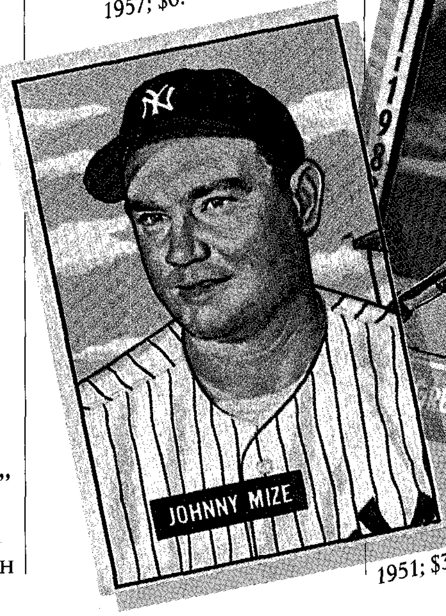
1957; $6.



1959; $2.



1988; $5.



1951; $35.

rom the collection of Richard Nader, Jon Patricof, and Alan Rosen.

WILD KINGDOM

The More the Terrier

SOME SAY THE WORLD will end in fire, some say in ice—but I say in a Jack Russell terrier race.

Last week at the Belmont HorseFair, the eight-day racetrack festival that led up to the running of the Belmont Stakes, six of the little beasts (average height, thirteen inches; average weight, fourteen pounds) were scheduled to take part in a simulated fox hunt: They would chase a mechanical foxtail across a 150-foot track studded with low hurdles.

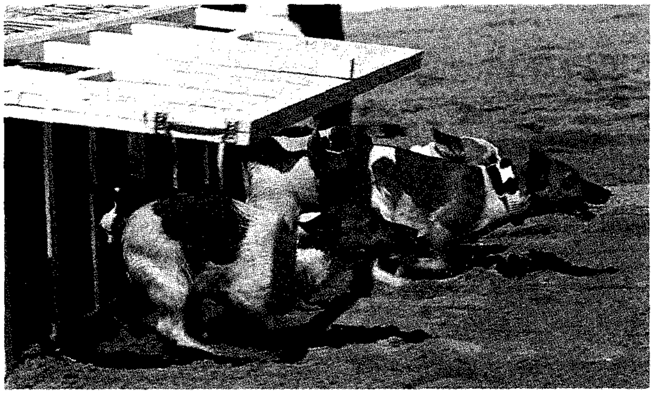
The Jack Russell Terrier Club holds such events every few weeks, in an effort to bring attention (and a modicum of respect) to the breed, which has not been recognized by the American Kennel Club. (The type now known as Jack Russell was bred in the 1800s for rat-killing on British farms.) As terrier races go, this one was a cinch. Veterans prefer the challenge of underground courses, where terriers worm their way through tunnels, their quarry a cageful of rats. Jack Russells without the killer instinct have been known to freeze in terror below ground. "You have to dig them out—it gets messy," said one breeder.

At Belmont, the dogs passed the minutes before post time by doing their best to eliminate the competition. Owners kept a firm hold on leashes and sized up the odds.

"My Schroeder won't win; he never wins," said one depressed owner. Schroeder, a sweet-faced terrier, for some reason showed little interest in tearing out the livers of other dogs. A terrier named Popeye did a convincing Sean Penn imitation, barking hysterically and trying to smash the camera of the photographer taking his picture. "I'm looking for a first today," said his handler, struggling to keep Popeye in check.

Finally, the dogs were placed in their racing cages. The gates opened, and anarchy was loosed upon the course. A blur of terriers flung their squat, knobbly legs over the six-inch hurdles (several cheaters dashed around them and were disqualified), and in perhaps five seconds, a dog named Win was declared the winner. The other dogs promptly fell upon him, ripping at his fur. Breathless owners pried the shrieking dogs apart. "We don't like to publicize the fact that the dogs like to . . . well, *argue* a bit," said Joan La Place, the terrier-race co-chairman. "But sometimes they do."

ELLEN HOPKINS



And they're off.

PRICES

HERE'S WHAT TREES COST these days:

☐ Eight-inch bonsai and fourteen-foot Bradford Callery pear, at Dimitri's Gardens (1572 Second Avenue), $30 and $350, respectively.

☐ Seventeen-inch Japanese-elm sapling, at Ahiro Sangiyo (135 West 28th Street), $490.

☐ Ten-foot Ming Aralia, at the Grass Roots Garden (131 Spring Street Place), $3,000.

☐ Thirty-foot sweet gum, including shipping and planting, at Sprainbrook Nursery (448 Underhill Road, Scarsdale, New York), $5,000.

ON THE ROAD

MOTORCYCLE MAMAS

LESLIE HALL WAS FIFTEEN the first time she rode on the back of a motorcycle. "I wasn't in love with *him*," she says. "It was his bike. He had a great BMW."

Her days as a passenger are long gone.

Hall, 29, is president of the Wildcats, New York City's largest all-woman motorcycle club. She founded the group in 1986, inspired by a pack of cyclists she passed while driving back from Buffalo that summer. "About fifteen bikes, riding in perfect formation," she remembers. "It was the most beautiful thing I'd ever seen." Within several weeks, Hall enrolled in a safety course and bought her first motorcycle, a 250-cc Honda Rebel. Then she tried to join the local Hell's Angels chapter. "I rode to their pad in the East Village," Hall recalls. "There was one guy standing out there, and he laughed when I told him I wanted to be a member. He said, 'Honey, we don't *have* female members.' " So she began recruiting other women bikers through an ad in *The Village Voice* and formed a gang of her own.

The Wildcats now have 150 members, and packs of fifteen ride two days a week in the spring and summer. Hall, a five-foot-tall, 98-pound psychotherapist, does not seem to have roared out of some sixties biker flick. But in their leather jackets and vests sporting the club's yellow, fuchsia, and turquoise logo, some members do look tough. They aren't. "The Wildcats are like a sorority," says Hall. Members include an architect, a dentist, an antiques dealer, and the publisher of a medical journal.

No men allowed. "Well," says Hall, "we *do* let them party with us sometimes."

FANNIE WEINSTEIN

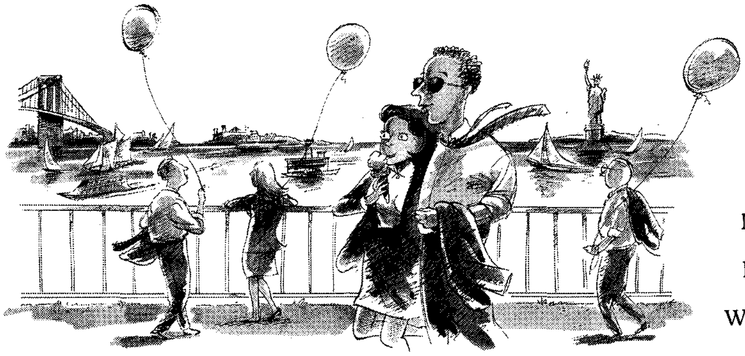
Leslie Hall and the Wildcats.

Photographs: top, John Chiasson/Gamma-Liaison; bottom, Mark Ferri.

TAKE THE AFTERNOON OFF.

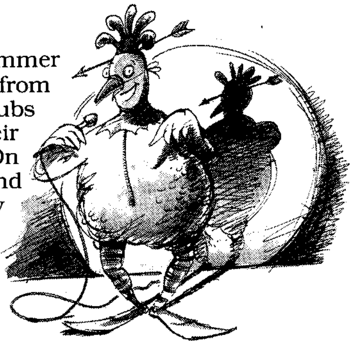
A little stolen pleasure is good for the soul. Especially on a beautiful summer's day. So, one day next week, take the phone off the hook, lock the doors and set sail for the World Trade Center.

Pick up lunch and any other essentials on the Concourse. Or head straight for The Back Yard, our new cookout restaurant on the Plaza.



Take a waterfront stroll along Battery Park City Promenade and watch the harbor traffic sail by. Don't feel guilty—you deserve it. Say hello to the Lady, resplendent in all her new finery.

Have a laugh. On 6 summer Fridays, rising comics from New York's top comedy clubs can't wait to try out their latest one-liners on you. On most Tuesdays and Wednesdays and frequently on other days through September, you're just in time for music and dance. It's all free.



Take a late afternoon trip to the Deck when the crowd has thinned out and get a breath of fresh air 110 stories high. Watch all the work ethic over-achievers head home from work. Have a light snack at The Deck and watch the sun go down.

Or have dinner at one of the World Trade Center's restaurants—America's most interesting regional specialties at the Vista's American Harvest Restaurant, or New York's most spectacular dinner at Windows on the World.

Stay late. The Hors d'Oeuvrerie serves exotic delicacies, cocktails, jazz and dancing until the low-digit hours. It's like you've turned a working day into an entire weekend.

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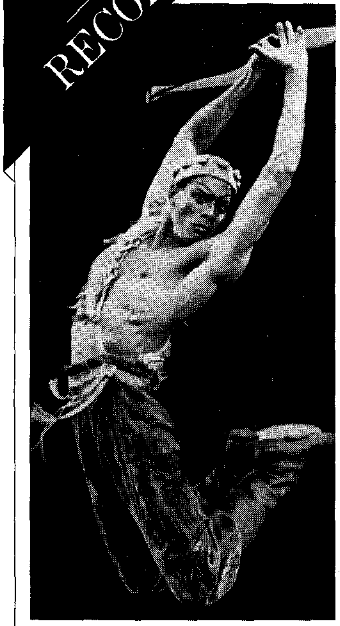
THE PORT AUTHORITY OF NY & NJ

RUTH RECOMMENDS

BY RUTH GILBERT

The First New York International Festival of the Arts permeates the city's cultural life through July 11. Music, dance, theater, film, and television will be represented; this week's highlights are below. Additional listings appear in the "Cue" section.



THE DANCE THEATRE OF HARLEM

City Center plays host to the company June 28 through July 3. Above is Hugues Magen, who stars in the premiere of Frederic Franklin's Prince Igor, *which bows later in the season, June 30 to be exact.*

'BOUTIQUE LIVING & DISPOSABLE ICONS'

Kitty Chen and Raul Aranas star in a play by Momoko Iko about the marriage of the youngest daughter of a Japanese-American family. Previews begin June 21 at the Pan Asian Repertory Theatre on Perry Street.

'AH, WILDERNESS!'

Elizabeth Wilson (top) and Colleen Dewhurst in a pleasantly meditative moment during the Eugene O'Neill play. Jason Robards also stars. It's previewing now at the Neil Simon Theatre.

DIRECT FROM INDONESIA

The Ritual of Solomon's Children, *about Indonesian people and their daily lives, runs June 21 through 26 at St. Ann's, 157 Montague Street, Brooklyn Heights.*

'JUNO AND THE PAYCOCK'

Donal McCann (left) and Maureen Potter are having a jolly good time in the Gate Theatre Dublin production of Sean O'Casey's classic. Circle in the Square presents it at the Golden Theatre through July 2.

Photographs: top left, Martha Swope; top right, Peter Cunningham; center, Martha Swope Associates/Carol Rosegg; bottom right, Tom

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New York

NERVOUS ABOUT THE NINETIES

THE NEW ANGST

BY JOHN TAYLOR

EVERYONE AGREES THAT THE EIGHTIES ARE OVER. The priorities and attitudes that gave those years momentum have run their course. The self-confidence, the spirit of independence, and the emphasis on growth, as well as the careerism, the veneration of wealth, the cult of exclusivity, and the disregard for the poor, are all rapidly becoming exhausted forms. New York was very much the epicenter of the eighties, and now that the expansiveness and the money fever have spent themselves, the city—and to a lesser extent the country at large—is gripped by foreboding.

"The eighties marked a very long-term societal mood change to optimism," says stock-market analyst Robert Prechter. "We're now in a transitional phase back toward a mood of pessimism. It's an inevitable occurrence born from human nature. Trends appear, society takes them as far as possible, then the trend reverses."

Some welcome the new mood. "We're seeing the politics of greed and self-aggrandizement coming to an end," says Jeremy Karpatkin, a liberal political organizer who managed Paul Simon's New York campaign.

But many others are filled with a sense of impending apocalypse. "People no longer have faith in the system, in the plan that society laid out for them," Irwyn Greif, a psychic consultant in Queens, says of his clients. "There is a great deal of sullenness and hopelessness. You now see frightened people huddling in their own little space."

THE ANTIHEROIC PHANTOM.

THE SPIRALING *ZEITGEIST*

IN *The Cycles of American History,* ARTHUR M. SCHLESINGER Jr. describes how the country has alternated between "private interest" and "public purpose." Private interest is most easily understood as the capitalist spirit. It stresses individualism and self-sufficiency; its models are the pioneer, the entrepreneur, the gambler. Public purpose, by contrast, represents the democratic spirit. It stresses social responsibility and the welfare of the group; its models range from the reformer to the demagogue.

Both private interest and public purpose exist at all times in society, Schlesinger says, but at most moments one or the other tendency governs the national mood. These moods do not always conveniently correspond to decades or to political administrations; but a sense of public purpose inarguably prevailed during the thirties under Roosevelt and the sixties under Kennedy and Johnson. During the Eisenhower and Reagan administrations, on the other hand, private interest was ascendant. The

Photograph by Clive Barda/Woodfin Camp.

eighties, in fact, represent perhaps the most powerful expression of the private-interest impulse in 50 years.

Robert Prechter uses a similar and sometimes overlapping theory of historical cycles to predict the direction of the market. According to Prechter, who writes the *Elliott Wave Theorist* newsletter, the two sides of the national character can be explained in terms of pessimism and optimism. The rise and fall of the stock market, he says, reflects shifts between these two poles.

During times of increasing optimism, he explains, individuals focus on themselves, on improving productivity, and on accumulating wealth. Society emphasizes the development of technology and the creation of products and services. Optimistic moods correspond, of course, to bull markets. "People focus on progress in the bull markets, on limits in the bear markets," Prechter says.

During pessimistic periods, self-centered behavior wanes and community spirit becomes more pronounced as people rally together to ward off perceived threats to the group. People tend to focus on moral and spiritual values instead of on consumption as the means to self-fulfillment. Society lends cachet to intellectual engagement and political activism. But pessimistic moods, which naturally correspond to bear markets, can also give rise to intolerance and the sort of politics of hatred that brought Hitler's popularity to a climax in July 1932, the very month, Prechter notes, "that all the major markets bottomed out."

Both private interest and public purpose, both pessimism and optimism, exist at all times in society. What's significant is the prevalence of a given attitude at a given moment. An optimistic mood began emerging in the early eighties (the great bull market started in August 1982), guided the course of the nation for several years, but now has reached its inevitable conclusion and is in the process of collapsing (the great bull market disintegrated last October). A new mood is rising, and, according to Prechter, early indications of it are found in popular arts.

RALLYING CRY

HITLER IN NUREMBERG, 1933.

A PESSIMISTIC PUBLIC TEMPER CAN ENCOURAGE ACTIVISM—BUT ALSO GIVE RISE TO THE POLITICS OF INTOLERANCE AND HATRED.

In a recent newsletter, he pointed to the huge box-office success of *The Phantom of the Opera* (which won seven Tony Awards last week), the emergence of the antihero mentality in phenomena such as loutish talk-show host Morton Downey Jr. and a Los Angeles radio personality who broadcasts "nightmares," the disappearance of laugh tracks from television comedies, and the increase of pessimistic lyrics in rock music. Prechter argued that "the dark side of social mood, as seen through radio, movies, fashion, literature, and even comics, is establishing itself with a rapidity rivaling that of 1968–69."

Prechter emphasizes that the current mood is still transitional. It will take several years for the pessimistic mentality to thoroughly penetrate the national psyche. In fact, at the moment, the public remains quite optimistic; recently, the Conference Board found that consumer confidence has reached its highest level since 1969, while the New York *Times* reported that spending on luxury goods continues unabated. But Prechter says such great expectations, and the giddiness they imply, represent only the final phase of the optimistic impulse.

"It's normal for the public to be many steps behind the avant-garde," he says. "In the classic relationship between the public and the stock market, optimism comes late in the uptrend. The public starts buying stocks en masse just before the top, and they remain bullish during the early part of the downtrend." The reason, Prechter says, is that the heady investment climate preceding the crash is imprinted so vividly on the popular imagination that people believe the good times will last. Such was the pattern in 1929, when, after the crash, stocks enjoyed a brief rally and, as market theorist Robert Rhea has written, "nearly everyone was proclaiming a new bull market."

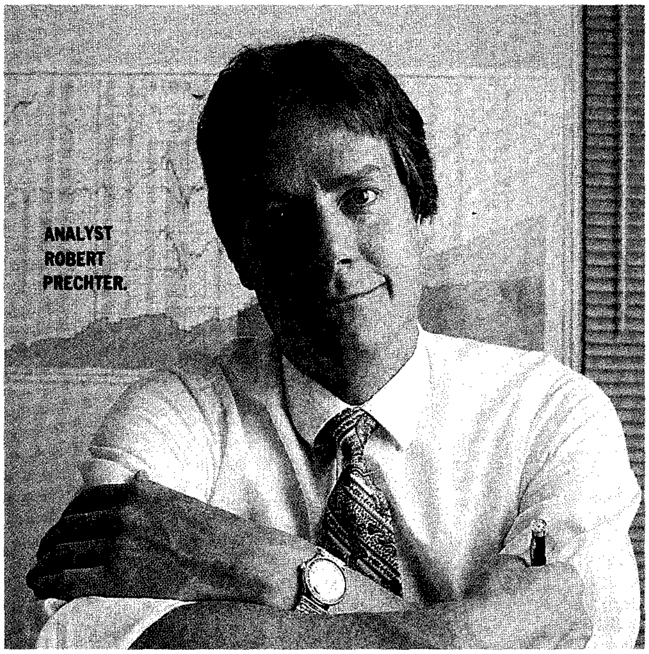
But while loudly voicing confidence in the future, the public seems to be responding on a subliminal level to the fearful and negative messages that have begun to

Photograph by UPI/Bettmann Newsphotos.

INVESTORS EXPECT A "BREAKOUT ONE WAY OR THE OTHER," SAYS A STOCK-MARKET SPECIALIST.

appear in popular culture. In addition to the examples Prechter has given, this new angst can be seen in the sudden surge in attendance in East Side Bible-study groups, in the embrace of New Age mysticism by mainstream young professionals, and in the exhaustion of certain patterns of consumption: Business is dropping for many New York restaurants; the fashion industry is in disarray; and the blatant snobbery that has driven high society and the city's nightlife in recent years is waning. Nowhere, however, can the downward spiral of the *Zeitgeist* be seen more clearly than in the stock market.

BAD MOON RISING



ANALYST ROBERT PRECHTER.

"THE DARK SIDE OF THE SOCIAL MOOD IS COMING ON WITH A RAPIDITY RIVALING 1968-69."

DREAD ON WALL STREET

LET'S GO INTO an office," William King, the head U.S. equities trader at Nikko Securities, tells me. "I don't want you to see my traders sitting here doing the crossword puzzle." The shrieking, frenzied traders of Wall Street formed a sort of bas-relief background for much of the action of the eighties. But at Nikko Securities—a handsome place in the World Financial Center with plate-glass windows overlooking the Statue of Liberty—quiet reigns these days. Few phones are ringing, few lights blinking. There is little talking and even less movement. Row after row of traders seem to sit motionless at their desks.

It isn't just Nikko, of course. Every trading floor on Wall Street has been lifeless for months. For most of May, volume on the New York Stock Exchange hovered at around 130 million shares a day (and was much less if you subtract dividend-capture strategies, esoteric maneuvers executed for tax purposes). On an average day a year ago, about 170 million shares changed hands. Even the rallies in early June failed to change the mood. "It hasn't been this quiet in years," King says. "There is some activity on the opening and the close, but then the big lull comes."

The Big Lull. During these quiet periods, people on Wall Street don't fool around the way they used to: "The joke network has really slowed down," King says. Instead, with talk of a new round of job layoffs now circulating on Wall Street, they fret. "Older people with families are worried. Everyone has to examine themselves to see if they are living within their means. Even richer people are conserving capital. You can't be locked in."

That's what people are telling one another on Wall Street these days. Don't be locked in. Stay liquid. Cash is king. H. Ross Perot says he wants to be in cash. So does Larry Tisch. Bill King is following suit. He has put his largest personal investment, his house in New Jersey, on the market. "With everything being so uncertain, I wanted to be ready to move," he says. "If there's going to be a recession, I want cash. If it's going to be inflation, I want to be the first to buy a big spread and leverage to the hilt."

Though corporate earnings remained flat through much of the eighties, investors didn't seem concerned during the great market run-up. Now, though corporate earnings have begun to climb, though the trade deficit is falling dramatically due to an increase in American exports, and though the economy is growing at a rate of more than 3 percent a year, Wall Street takes no pleasure in these developments. "Everything that happens makes some people nervous," says King.

The underlying reason, of course, is that the optimism that fueled Wall Street for the past five years has exhausted itself. A pessimistic mood is gathering momentum, and news that at other times would seem encouraging is interpreted in a bleak light. All that divides the traders on Wall Street is the form their pessimism takes. Some fear inflation. Some fear a recession. Some fear an inflationary recession. Some fear a major depression.

"People really think there's going to be a breakout one way or the other," says Wright Lewis, a specialist on the floor of the New York Stock Exchange, which, like Nikko Securities, is remarkably quiet these days. "They have rushed to the sidelines to wait and see how it's going to move. So down here right now, it's like walking on a knife edge. You could fall either way."

But Wall Street simply provides the most obvious illustration of the pessimistic ground swell now beginning to appear elsewhere in the country. "It is clear that extremes in popular-culture trends coincide with extremes in stock prices, since they peak and trough coincidentally in their reflection of the popular mood," Prechter wrote in 1985. "The stock market is literally a drawing of how the scales of mass mood are tipping."

MOPE ROCK

PRECHTER MAINTAINS THAT POPULAR MUSIC MOVES "in lock step" with the Dow Jones Industrial Average. For example, he describes the Beach Boys—with their have-fun lyrics and irresistible dance beat—as a "bull-market band." The group's first hit song, "Surfin'," took off in 1962, the year the bull market of

Photograph by Rob Nelson/Picture Group.

he sixties began. Their last big hit song, "Good Vibrations," was released in 1966, the year that market reached its peak. Soon after, heavy-metal rock bands began to appear, anticipating the surge in pessimism and anger in the late sixties and the decline in stock prices that began in 1968.

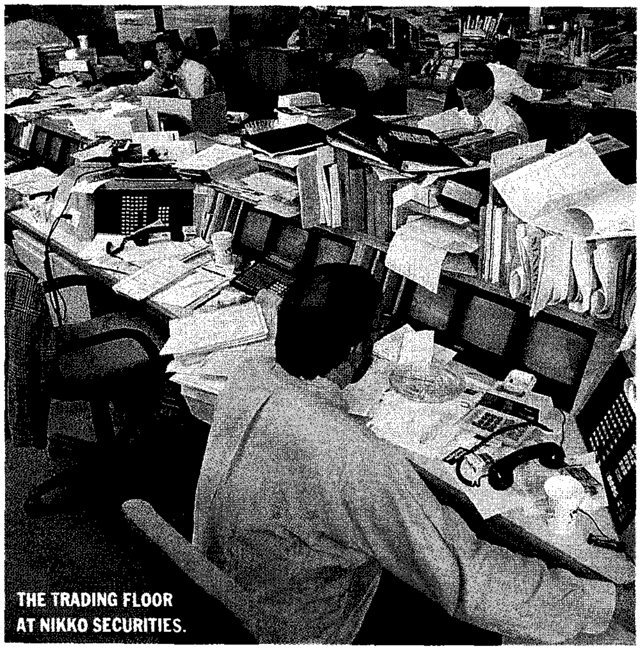
Popular music in the eighties, Prechter observes, went through a similar cycle. Early in the decade, upbeat performers like Phil Collins and groups like Men at Work began to eclipse downbeat bands such as Pink Floyd, whose album *Dark Side of the Moon* had floated on and off the charts throughout the seventies. The band's leader left in 1983, at the same time that female vocalists with bright lyrics, like Cyndi Lauper ("Girls Just Want to Have Fun") and Madonna ("Like a Virgin"), began to dominate pop music—much as the Shirelles, the Supremes, Brenda Lee, and other women who sang about romance had done in the early sixties. In the spring of 1985, Lauper appeared on the cover of *Newsweek*, and three months later, *Time* put Madonna on its cover.

But as the pessimistic mood gathers strength, another type of music is emerging. Seven months before the crash, Jon Pareles, a music critic for the New York *Times*, wrote an article called "Glum Rock," which discussed a number of new groups whose songs dwelt on feelings of gloom, ennui, and self-pity.

Some of these groups—such as Megadeath and Metallica—are proponents of speed metal, which is characterized by a fast, noisy, musically complicated sound, with lyrics often foretelling massive death by nuclear war. Megadeath, for example, performs under civil-defense symbols and has a current album, "So Far, So Good...So What!," in the Top 100.

Singers such as Steven Morissey and groups like the Cure and Depeche Mode represent a different facet of the same depressed attitude. Unlike the speed-metal bands, these groups tend to be apolitical. Their music expresses a more amorphous malaise. "It's about being bleak, morose, and miserable," Pareles says. He adds that these bands were initially heard most often on college radio, but now "teenyboppers are getting into them. You go to a Depeche Mode concert today and you see all these screaming young girls. People will tell you pop music is about escapism, but the audience wants music that addresses their concerns. Right now there's a general pessimism in pop music, and it's gaining in popularity."

THE WAITING GAME


THE TRADING FLOOR AT NIKKO SECURITIES.

WALL STREET HASN'T BEEN THIS QUIET IN YEARS. EVERYONE'S STANDING ON THE SIDELINES.

Prechter likes to compare the period 1986–1988 with 1966–1968. Twenty years ago, the country's mood also swung dramatically from optimism to pessimism, and bull-market bands with songs about love gave way to bear-market bands that dwelt on violence, Satanism, and alienation. Nothing more clearly supports this correlation than the fact that Pink Floyd is touring again.

FASHION CONFUSION

MICHAEL COADY, THE GROUP EDITOR OF *W, M,* and *Women's Wear Daily,* attended many of the spring fashion collections, and he and his editors were struck by the sobriety of the clothes they saw. The toned-down fall clothes contrasted sharply with the excesses of the previous year, which had been defined by Christian Lacroix's feverish exfoliations. The British called their new subdued styles "realism." To Coady and his colleagues, simplicity seemed to be the prevailing theme. "It's a reaction to the froufrou and excess," Coady says. "Simplicity is safe. When Christian Lacroix came along, we went into fantasyland. People were walking around looking like vegetables. They got tired of that quickly."

But words like "realism" and "simplicity" fail to convey the fashion industry's generally disoriented state of mind. Far more striking than the rollback from excess is the fact that no consensus has emerged about look or color or hemlines. Designers are like a herd of spooked wildebeests scattering in all directions. Some of them, like Yves Saint Laurent, still push miniskirts. Others, notably the Milan designers, have backed away from the style. In one fitting illustration of fashion confusion, Bloomingdale's display windows presented skirts this spring in four lengths that ranged from mid-thigh to just above the ankle.

But skirt lengths are simply following stock prices. It has often been observed that hemlines and stock prices have kept pace throughout the twentieth century. They both rose in the twenties and sixties, and both fell in the thirties and seventies. Miniskirts actually began appearing in their most recent incarnation in 1986, which also was the year the insider-trading scandal broke and the Democrats regained control of the Senate. Prechter sees 1986 as the beginning of the end of the eighties, and for him nothing signaled it more surely than the sight of women in short skirts. "It was classic," he says. "Designers rushed the mini out in late '86, when the bull market had one year left. But the skirt didn't really catch on until '87. Designers were pushing it for the fall of '87. I kept wondering, 'Why? Why now? Why not wait until spring?'—which was a more natural time to introduce short skirts. Now we know. Immediately after the crash, miniskirt sales dried up so quickly it made the papers."

Color is an equally revealing indicator of mood. Prechter has pointed out that bright colors typically coincide with a market top. Peter Max's primary colors took hold just as the market topped out in the late sixties. Max disappeared for the next sixteen years to concentrate on his painting, then popped back up in 1987—just before the crash, needless to say—with a

Photograph by John Chiasson/Gamma-Liaison.

"SPRING IS USUALLY PRETTY BUSY," SAYS GOSSIP SUSAN MULCAHY, "BUT IT'S BEEN DEAD."

line of psychedelically bright bathing suits. It was a further demonstration of the feel-good frivolity, the what-me-worry heedlessness, that coincided with Christian Lacroix's hysterical haute couture. "It's almost like listening to good music," Max said of his fashions at the time.

The currently popular colors are still bright, but they have an antagonistic streak. "The hottest color out there now is an ugly chartreuse green," says Margaret Walch, director of the Color Association of the United States. "The fact that it's green is significant. It suggests what we don't have: nature, youth, energy, growth." More important, however, is its defiant, intentionally offensive hue. "The acidic quality of the color is nasty," Walch continues. "It can bite through a lot of nonsense. It's not tasteful, but it's startling."

In other words, it's sort of an anti-color, a visual revolt against the middle pastels, like mauve and taupe and dusty rose, that, with their aristocratic insinuations, have been the colors of choice for young professionals in the eighties. (Dull colors, Walch points out, are traditionally associated with the upper classes, and bright colors with the lower classes.) "The yuppie colors are over," Walch says. "The whole fascination with clubby English colors, the Ralph Lauren syndrome, is over. Instead of hunter green, we will have chartreuse. We are moving far away from good taste as defined by English taste."

MEDIA CANNIBALISM

A MOOD OF EXHAUSTION HAS SETTLED ACROSS the media as well. "Spring is usually pretty busy, but it's been dead," says Susan Mulcahy, the editor of *Newsday*'s "Inside New York" gossip page. "Things are in a holding pattern. There seems to be this whole ennui."

One problem, Mulcahy explains, is a lack of new blood in the city. A big story in May was Madonna's role in *Speed-the-Plow*. Another was Malcolm Forbes and the nature of his relationship with Elizabeth Taylor. But Madonna and Malcolm and Liz are all pretty familiar faces. "I'm writing about the same people I've been writing about for two years," says Mulcahy. "Enough of this; let's move on."

For the gossip columnists, one of the biggest stories of the spring was themselves—the tempest involving *Newsday*'s Jim Revson and Suzy of the *Post* ("Inside Gossip," *New York*, May 9). "The gossip war was funny," Mulcahy admits, "but talk about *incestuous*. It got so much attention only because everyone is sitting around waiting for something to happen."

That contretemps was immediately followed by Liz Smith's attack on her *Daily News* colleague Billy Norwich for raising questions in an article about the marriage of Smith's friends Calvin and Kelly Klein. The gossips seemed so starved for news that they had begun to devour one another in a wild display of media cannibalism.

But then, the sort of material that the gossips traffic in had been appropriated by the mainstream press. Perhaps the most absorbing and controversial story in Washington this spring was the unending stream of disclosures in the gossip-larded memoirs of former White House officials.

"All these things you thought would be gossip items have been on the front page," says Mulcahy.

One reason for this is that the Reagan administration has exhausted its mandate. As the president nears the end of his second term and his administration winds down, Washington has been left bereft of policy initiatives. Drifting, unengaged by matters of substance, the town has become consumed with gossip.

THE SATED CITY

IN THE PAST FEW MONTHS, BUSINESS HAS FALLEN OFF AT restaurants throughout the city. The complaints can be heard at Upper West Side dining spots, midtown expense-account palaces, and Wall Street steakhouses. The stock-market crash has cast its pall, as have the new tax laws cutting into the deductibility of business entertaining. Restaurants

BEAR-MARKET BANDS

EVEN BEFORE LAST FALL'S CRASH, A NEW STRAIN OF ROCK WAS FOCUSING ON THEMES OF GLOOM, ENNUI, AND SELF-PITY.

Photograph by Ross Halfin/Photofeatures Int'l.

have also been hurt by the increase in marriage and childbirth responsible for the stay-at-home syndrome—"cocooning," as market researchers call it.

But business is poor for at least one more reason. "There is a saturation of restaurants," says Melvyn Masters, a former co-owner of Jams. "It's been getting that way for the last two years."

Sirio Maccioni, the owner of Le Cirque, agrees. "There are too many restaurants. It became fashionable to become a restaurateur, then every lawyer wanted to be one."

This restaurant saturation is in part the result of the dizzying series of dining fads inflicted upon New Yorkers in the eighties ("Restaurant Madness," *New York,* November 26, 1984). First there was Japanese, then there was Mexican, then nouvelle Californian, then Cajun Creole, then Caribbean, Mediterranean, and bistro.

Each fad passed with increasing speed, and the phenomenon of food as a statement of fashion and status accelerated until it seemed to become one ceaseless blur of long lines, noisy crowds, bright lights, snapping waiters, astonishing prices, weird dishes, uncomfortable tables, and ill-prepared food. As a result, customers are now finally staggering away from the whole scene, queasy and a little shaken, as if they had just got off a very fast carousel.

"I'm tired of going out," says Kim Steele, a photographer and erstwhile man-about-town. "I'm tired of dealing with waiters. I went to this new place, Trixies, in Times Square the other night. The din was deafening. I just wanted to get home."

After their extended gastronomic orgy, New Yorkers finally seem sated. "People are leery," says Masters. "They're tired and fat and bored. Most everything's been done."

Masters's own career describes quite accurately the now-exhausted cycle of the city's feeding frenzy. In 1984, he and his partner, the chef Jonathan Waxman, opened Jams, the very fashionable and expensive nouvelle-Californian restaurant on East 79th Street. Jams was so successful that, a year later, they followed with Bud's, a similar but somewhat less expensive place on Columbus Avenue. Business soared at both restaurants for a while, but unfortunately, Masters complains, New York crowds are "very transient." Interest in both places diminished as their novelty wore off. Bud's ended up filing for bankruptcy three months after last October's crash, and the partners split up two months after that.

Waxman, who kept Jams, has cut the restaurant's prices by half and changed its name to JW. Masters is taking an even more radical step. "I'm going to get out of town," he says. He is opening Mel's in Bridgehampton, which will serve "good simple grub at reasonable prices. Grilled chicken and chips for $9.95. You can't get that anymore."

UNBEARABLE LIGHTNESS

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COLOR ASSOCIATION DIRECTOR MARGARET WALCH.

TODAY'S HOT COLOR, CHARTREUSE, IS "NASTY—IT CAN BITE THROUGH A LOT OF NONSENSE."

TWILIGHT OF THE PSEUDO-ARISTOCRACY

FOR MANY PEOPLE, AIDS HAS DRAINED NIGHTLIFE OF the possibility for romantic or at least sexual encounters, and this has contributed to the growing sense of disengagement. As a result, overtly erotic behavior, to the extent that it still exists, has lost its spontaneity and assumed a detached, stylized character. I was told that on a recent evening at the new nightclub MK, a young woman had straddled one corner of the pool table and was thrusting her crotch forward as the players sank balls in the pocket between her legs. But the vignette—as it was described to me, anyway—had a somewhat mechanical quality, like the perfunctory sexual dissipation in the current movie *White Mischief.*

Such *fin de siècle* decadence only underlines the larger sense of tedium that now pervades New York's nightlife and signals the end of the pseudo-aristocratic posturing that defined the eighties. One of the clearest indications that this mentality is waning can be found in the decline of the stretch limousine as a status symbol for the elite.

At the height of the bull market, a sleek black stretch was the very embodiment of power and hauteur. It was always assumed that inside—isolated from the masses by those sinister tinted windows—was some imperious rock star or hedge-fund baron on the way to an exotic rendezvous. But now the stretch has come to be seen as a vulgar and dangerous rattletrap uselessly clogging city streets. And the people in the back are more likely to be a group of Port Jefferson high-school seniors out for their post-prom party.

These days, in the first signs of the anti-status attitude that always appears in a bear market, the truly powerful have begun to shun the stretch. Bob Gann drives a four-door town car for Dav El limousines. His customers include Harry Gray, former head of United Technologies, and Michael Eisner and Jeffrey Katzenberg of Disney. Gann recently told me that they all prefer his sedan to a stretch. "None of the important people want stretches anymore. They want sedans. No one wants to draw attention to themselves. All they care about is having a phone."

The social arrogance of the eighties is also waning, particularly as it was expressed through shameless ostentation. While the large charity balls will never disappear—the Public Library and the Philharmonic both held their usual extravaganzas this spring—the glamour of such affairs is declining. In fact, in the wake of the crash, showy displays of wealth have come to be seen as unseemly, even politically hazardous. "People feel they are being watched," says John Fairchild. "If business is doing badly, you don't want your wife giving a huge Fifth Avenue

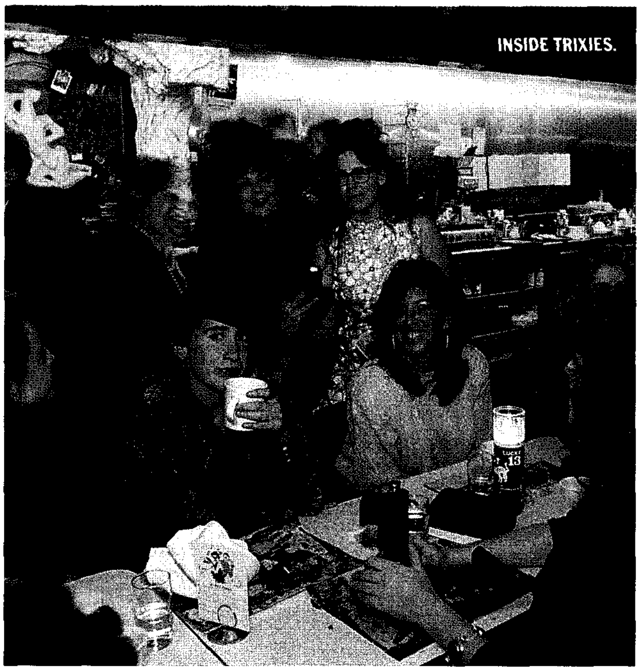
Photograph by Timothy White.

ON THE CLUB SCENE, PEOPLE ARE FINALLY REBELLING AGAINST THE SNEERING EXCLUSIVITY.

dinner party. People are giving much smaller dinners or going to Mortimer's, where you see everyone you want to see and don't spend a lot of money."

But the ennui that afflicts the club scene is the most revealing indication of a change in public mood. "It's sodden," boulevardier Kim Steele says of the nightlife. That's because the gloating and self-satisfaction that accompany a bull-market mood have begun to wear thin. People are beginning to tire of sneering and exclusivity. Individuals as different as *Newsday* columnist Jim Revson and novelist Michael Thomas—both of whom need only make a telephone call to get into MK—take pride these days in the fact that they have been turned away from the club. Instead of smugly counting themselves among the few who can get *in,* people are beginning to rebel against the ethic that MK embodies. If it is true that writers and painters are beginning to abandon such clubs, they may soon take up their old anti-Establishment positions and even reappear at the beery proletarian dives that used to be a central feature of the bohemian tableau.

FOOD FOR THOUGHT



INSIDE TRIXIES.

THE DIZZYING DEMANDS OF FOOD FASHIONS ARE WEARING OUT SOME NEW YORKERS.

I, too, visited MK recently. There was no crowd outside. Still, the obligatory beef stood guard at the door next to a dull-eyed woman with the reservation book. While I was waiting for some companions, three separate parties arrived. Each party explained that it had made a reservation, and to each the dull-eyed woman, after consulting her book, shook her head. But, each party told the woman, we *made* reservations. The woman shook her head. When our turn came, we, too, explained that we had made a reservation, and we, too, were told our names weren't in the book. Too bad for us.

Interestingly enough, the bar on the first floor was deserted except for a pair of stuffed Doberman pinschers. The incident seemed a perfect expression of how depleted this form of snobbery is becoming: MK's management was barring people from a place that, as far as I could tell, was empty.

SPIRITUAL STIRRINGS

BEFORE THE CRASH, THERE WERE ABOUT 60 PEOPLE in the weekly Bible-study class Lee Hennessee attends on the East Side. Since then, the number has risen to more than 200, and the class has become so large it has had to split in two. Many of those new members openly admit that they have begun to attend because they have suddenly suffered a loss of confidence in the future.

"Executive men and women in advertising and banking and other professions have acknowledged that the Me Generation is over," says Hennessee, a vice-president and stockbroker at Shearson Lehman Hutton. "Many people had faith in their careers and faith in Wall Street [before the crash]. When that was taken away from them, they had to put their faith in Christ."

As Hennessee suggests, the crash has unleashed a wide array of spiritual impulses, an inevitable outgrowth of the pessimistic mentality. In a bullish mood, individuals have a confidence in their own future and in the direction of society that enables them to shrug off spiritual questions and to minimize social problems. When that mood evaporates, anxieties press in. Worries about the plight of mankind and the fate of the earth move to the forefront.

"My clients have become much more concerned about the universe than about the self," says the psychic Yolonna. "Two years ago, it was me, me, me. My love life, my financial status. Now it's 'What's going to happen with the world, Yolonna?' A lot of people are going through a transition and they are a little frightened of it."

The disintegration of eighties value systems has had the effect of revealing to people what seems, from their current vantage point, to be the essential irrationality of life. To cope, individuals are falling back, as they always do during times of uncertainty, not only on organized religion but also on superstition. It is no coincidence that the mystic elements of the New Age movement are suddenly finding a wider audience. Elizabeth Main runs the Crystal Store on 7th Street in the East Village, which sells crystal "energy amplifiers" used for "healing." She opened the Crystal Store West, on Amsterdam Avenue and 85th Street, last November, one month after the crash. "The yuppie people, the people in the stock market, have had a shock," she says, adding that one result has been an increasingly "positive reception" to crystals among young professionals. "There is a resurgence of spirituality going on. It used to be more esoteric; now it's really filtering into the mainstream."

Indeed, New Age mysticism has advanced so far into the mainstream that corporations are taking steps to exploit it. Just last month, for example, Omega launched its Symbol collection, a set of watches in gold and steel featuring either the ancient Egyptian sun symbol or the yin-and-yang circle on their faces. "It's part of an increase in mysticism," Jacques Ir-

Photograph by Erica Lansner/Photoreporters.

niger, president of Omega, says of the public appetite for such objects. "The underlying trend was already there. Things like the crash have emphasized it."

POLITICAL PLODDERS

AS COULD BE EXPECTED IN A PERIOD OF NASCENT pessimism, voters, particularly Democrats, are becoming more activist. "I've seen more people come back into politics this year than in any time in the past 25 years," says Joel Blumenthal, Bruce Babbitt's New York campaign manager. "The stock-market crash, instead of making people apathetic, has stirred them to political action."

But many of these new activists complain that none of the candidates is all that compelling. Indeed, the plodding quality of Bush and Dukakis is the most salient characteristic of the campaign. "I was with Dukakis for ten days," says Democratic organizer Jeremy Karpatkin. "I thought I should support a sufficiently progressive Democrat at this moment. But I was not excited or inspired by him. They offered me a job as a field organizer. I thought, Do I really want to go on the road for this guy? I didn't. There are a lot of people like me. It's become almost a cliché to say that none of these candidates could inspire anyone like Bobby Kennedy did."

THROUGH A GLASS DARKLY

CRYSTAL ENTREPRENEUR ELIZABETH MAIN.

"THE YUPPIE PEOPLE HAVE HAD A SHOCK. [NOW] THERE IS A RESURGENCE OF SPIRITUALITY."

This situation in part reflects the fact that the new mood is transitional and tentative. It has not yet deepened into the sense of crisis that makes the public receptive to charismatic personalities. (Instead, as shown by the recent wave of Bobby Kennedy reminiscences, people are more comfortable with nostalgic idealizations of past leaders.) But the lack of excitement surrounding the campaign also indicates how, while the private-interest priorities of the eighties held sway, political passion lost much of its sex appeal. "One reason politics has become boring is that there has been an aversion to moral earnestness, an aversion to the idea that public service is a legitimate calling," says Karpatkin. Indeed, the trend in the eighties was for public servants—White House budget director David Stockman, for example, and City Council President Carol Bellamy—to leave frustrating careers in the government for lucrative jobs in investment banking. As Karpatkin puts it, "The private sector was the hot place to be for engaging in the activity that was part of the *Zeitgeist*."

On a local level, Ed Koch also seems to be inhabiting an exhausted form. The mayor was baffled by the reaction to his attacks on Jesse Jackson during the New York primary, apparently because he believed he was behaving no differently from the way he always had. And it's true, he wasn't. His behavior, as always, could be called either "candid and feisty" or "divisive and mean-spirited." What Koch failed to realize is that the rhetoric and posturing that worked for him in the late seventies and early eighties is losing its appeal as public concerns swing from growth and the self to limits and the community. As Prechter might put it, Koch, like Reagan, is a "bull-market politician" who seems increasingly out of touch today.

INTO THE NINETIES

PRECHTER BELIEVES THAT WALL STREET, DESPITE occasional nervous rallies, is headed for the most severe bear market since the early thirties. "There will be a substantial decline in stocks over the next five years." But since the country is still in a transitional phase, optimistic notes can be found in such diverse indicators as the bright colors for summer swimsuits (though, as Margaret Walch of the Color Association points out, these have a harsh edge) and in the lineup of comedies and action pictures Hollywood has prepared for the summer.

But as pessimism takes hold, it will begin to show up in aspects of the culture with a longer turnaround time, such as the movies. Hollywood's most successful movies in recent years (*Beverly Hills Cop;* the *Rambo* series) are just the sort of comedies and action pictures that have been released in the past four weeks. Such films are to be expected in a bull-market mood, as Prechter points out. They correspond to the James Bond thrillers and musical comedies, like *Mary Poppins,* that Hollywood thrived on in the mid-sixties. In the bear market of the early thirties, on the other hand, horror movies enjoyed a particular vogue (Prechter notes that *Frankenstein* and *Dracula* were released in 1931), as they did again in the early seventies (*Texas Chainsaw Massacre* came out in 1974). Anti-hero actors like Al Pacino and Robert De Niro also achieve peak popularity in bear-market moods, as do movies like *Love Story* (1970), which explore themes of loss.

For all the brooding a pessimistic mood can produce, it is often socially productive, since individuals shift their attention from their own narrow existence to larger issues. Roosevelt was elected in 1932, paving the way for the social legislation of that decade, and the environmental movement gained momentum in the bear market of the early seventies. "Constructive thinking can occur in bear markets," says Prechter.

Indeed, the growing consternation today about the depletion of the ozone shield and the inner-city anarchy wrought by the crack trade suggests that society requires a pessimistic frame of mind to address its ills. And so, paradoxically enough, the nation's darkening mood is to many people a cause for celebration. "I see an increase in concern about what's going on in the environment and the city," says the psychic Yolonna. "It's an awakening."

Photograph by Timothy White.

LUSH LIFE

THE HOT AND COOL WORLDS OF THE ERTEGUNS

BY ERIC POOLEY

HENRY AND NANCY KISSINGER and their bodyguards entered Madison Square Garden through Tower B., rode the escalators to the loge, and walked through Portal No. 20 into the arena, where Crosby, Stills and Nash were playing. The Kissingers stopped and blinked, trying to get used to the darkness and the electric music, and then they moved forward in search of Ahmet and Mica Ertegun, the only couple in the world who could coax the Kissingers into a big, loud, concrete rock palace on an otherwise pleasant Saturday afternoon in May. It was almost 5 P.M. on the day of Atlantic Records' marathon fortieth-anniversary concert, and several dozen rock and rhythm-and-blues stars—and the Kissingers—had come to pay tribute to Ahmet Ertegun, the bald, debonair Turkish-American bluesman who founded the company.

Crosby, Stills and Nash were playing "Wooden Ships"—what used to be called a hippie anthem in the days when Kissinger ran foreign policy and CSN was the toast of the disloyal opposition. The Kissingers made their way down an aisle and found Mica Ertegun, the interior designer, paragon of international chic, and former chicken farmer, sitting by herself listening to the band with a fixed look on her face. Mica jumped up and hugged the Kissingers, and a strand of enormous pearls flopped out from under her Atlantic Records warm-up jacket. Just then, Ahmet Ertegun, in his impeccable blue blazer and gray flannel slacks, was walking up from the arena floor, past Chessy and Billy Rayner, Sid Bass and Mercedes Kellogg, and Jerome Zipkin, who'd been fluttering in ecstasy all afternoon—re-creating a ritual from the sixties, when the mix of society and rock was still novel and amusing. Today, though, nobody offered much of a chance for an ironic encounter with rock.

Nobody except Henry Kissinger.

When Ertegun saw the Kissingers, he moved up the steps with surprising agility. His heavy-lidded eyes became wide and bright. He kissed both Kissingers on both cheeks, sat them down, and chatted amiably. A cloud of sweet marijuana smoke drifted over from the adjoining seats. Teenagers in Led Zeppelin T-shirts came up and asked for Kissinger's autograph. Stephen Stills played a long, penetrating guitar solo. Nancy Kissinger put one hand to her forehead. Ahmet Ertegun's gray pencil-thin mustache and clipped goatee moved slowly from statesman to stage and back, taking it all in.

A few minutes later, Ertegun brought Kissinger over to greet Steve Ross, the chairman of Warner Communications, which bought Atlantic for $17 million in 1967. Then Ertegun and Kissinger headed backstage, past technicians, aspiring groupies, hangers-on, and a woman in a BORN TO OOZE T-shirt, to meet some of Ertegun's other friends.

"Henry, this is my friend Wilson Pickett," said Ertegun. Pickett—the R&B legend now on probation for bringing a loaded shotgun to a New Jersey bar fight—gave Kissinger a big hug.

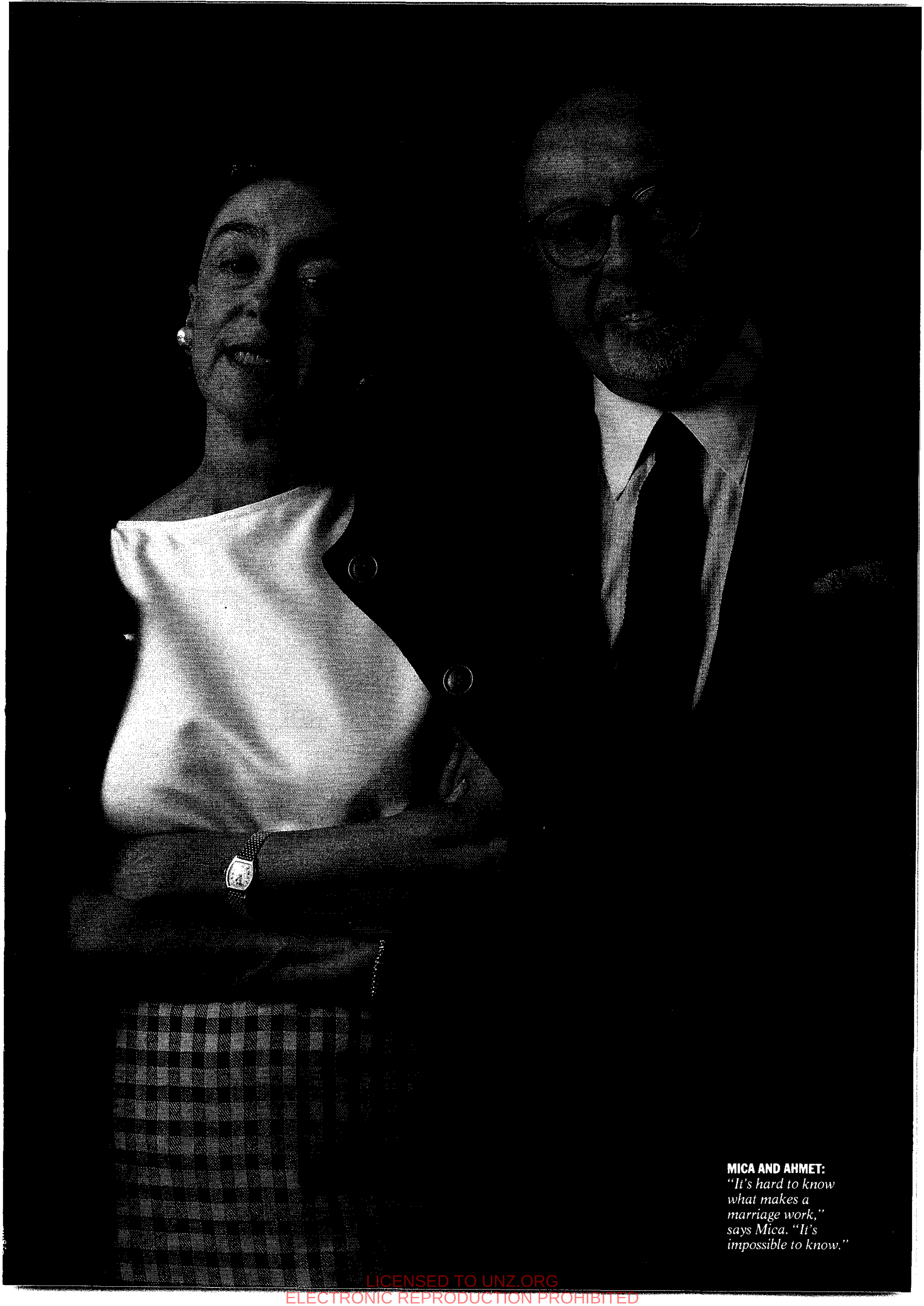
"Henry Kissinger, *my man.*"

"Mr. Pickett, a pleasure," said Kissinger, beaming.

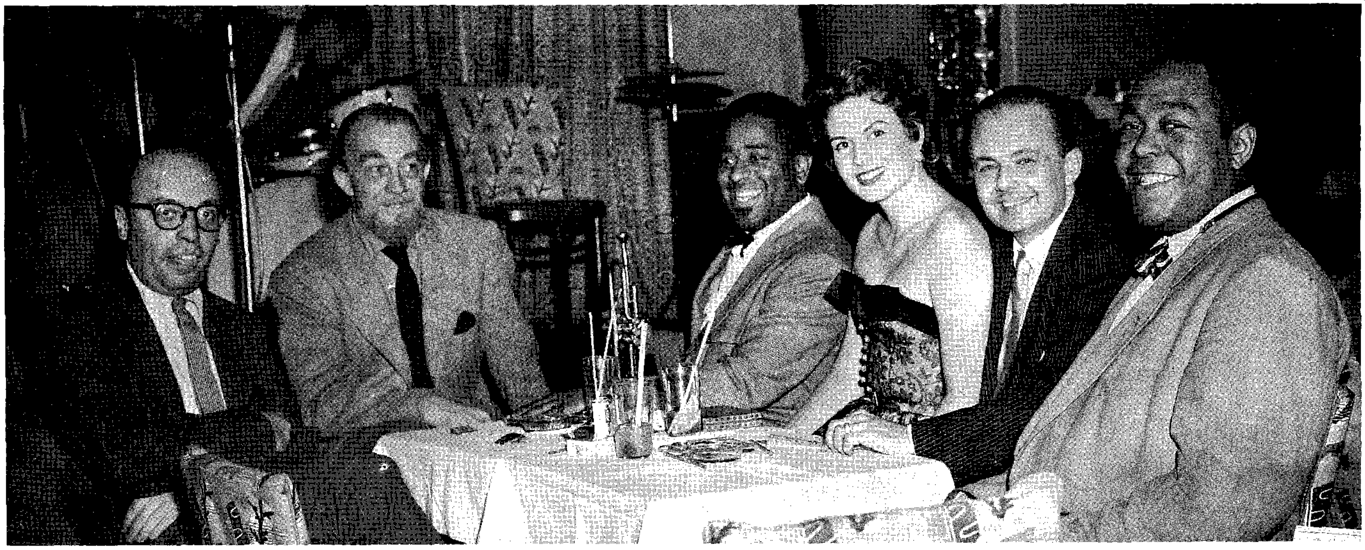
Ertegun watched them both closely, a look of devilish amusement on his face: In one stroke, he'd managed to impress Pickett, give Kissinger a taste of the blues, and encourage both men to get past their roles—to get *down,* if only for a moment. It wasn't surprising that Ertegun had engineered this little meeting between worlds—he has done that time and again during his 40 years in the business. It was surprising that after all those years, he still got such a kick out of it.

THE WORLD OF AHMET AND Mica Ertegun is more precisely several worlds mixed up in amusing ways. There is Ahmet's rock world, Mica's fashion-and-design world, and the society world they share. As the foundation of it all—and as the key to their successful maneuvering between these

PHOTOGRAPH BY DANA FINEMAN



MICA AND AHMET: *"It's hard to know what makes a marriage work," says Mica. "It's impossible to know."*



Photograph by Ebet Roberts.

MAKING HISTORY: *(Clockwise from top) With Dizzy Gillespie, center, and Charlie Parker, right; Chuck Berry and Keith Richards; Neil Young; Bianca and Mick Jagger.*

planes—there is Ahmet's background in the world of international diplomacy.

The son of a Turkish diplomat, Ertegun discovered American jazz and blues as a child in Paris in the early thirties. He dressed like the Duke of Windsor and dreamed of Harlem, flappers, and little jump bands cooking beside a southern barbecue pit. When his father became ambassador to the United States, in 1934, the little jump bands were already gone, so Ahmet collected thousands of old records, staged jazz and blues concerts in Washington, and went on to found Atlantic Records—writing and producing some of the greatest American rhythm-and-blues records and then importing British hard rock to America in the sixties. Along the way, he stayed out late and got up early, joined New York high society, and married Mica—a Romanian aristocrat who fled the Communists in 1947, worked for eight hard years on a Canadian chicken farm, and then became one of the most in-demand interior designers in the city.

Mica, 57, is cool and reserved, an elegant woman always in control. Ahmet, 64, is also controlled, of course, but in another way—he has an irreverent, distanced manner that has unnerved more than a few society women. "That slick, kidding exterior," says one. "As if you're being put on, but you're not sure exactly how you're being put on."

Today, the Erteguns lead almost impossibly stylish, social, and productive lives, on schedules that leave them little time alone together. "Ahmet has to go out at night a lot," says Mica. "I have different hours." She rises early and goes to work at MAC II, the interior-design firm she runs with her friend Chessy Rayner.

Ahmet, the rock mogul whose portrait adorns many Atlantic offices, rises later, usually by nine, and exercises with his personal trainer, then works the phones at home. He appears around lunchtime at the Rockefeller Plaza offices of Atlantic, a company that has grown from a cutting-edge independent R&B label to a stodgy industry giant with little of its original vision. The label, which is enjoying its biggest sales year ever, ignored the New Wave and roots-rock trends of the past decade, and is known today for a lucrative classic-rock and R&B catalogue and a current roster of dinosaur arena-rock bands—Foreigner, AC/DC, Yes—and big-selling heavy-metal, pop, and dance artists, such as White Lion, INXS, Genesis, and Debbie Gibson. Early this year, Larry Yasgar, the executive who'd brought in Gibson, left to start a new label, Vendetta Records. Then, a few weeks before the anniversary show, Atlantic was jolted by the resignation of top executives Dave Glew and Jerry Greenberg, who resurfaced at rival CBS.

THE LOSSES CAME IN PART BEcause the men were offered more money, in part because they were frustrated with the label's direction, with decisions being made by Ertegun, president Doug Morris (who runs the day-to-day operations), and vice-chairman Sheldon Vogel, the money man. Ertegun doesn't deal directly with most executives, but he sets the tone for all operations. He is a tough businessman, capable of withholding strong sales figures from a band whose contract is in negotiation. Atlantic salaries are said to be tight.

Ertegun confers with Morris on major decisions and listens to every artist the company signs, but his real job is to play

ZEN MOGUL: *"In the eye of the storm was this elite gentleman, the master of serenity," says Robert Plant. "As much at home with the cavorting of Led Zeppelin as he was with the politesse of high society."*

the role of Ahmet Ertegun: taking calls from top agents and managers, stroking the important acts, showing up at the shows, flying to New Orleans for a party for Robert Plant. "There's a lot of work to do around here," he says. "Fortunately, I have people to do it for me."

"A lot of people here never see Ahmet," says one executive. "He doesn't *make records* anymore, but he is in charge. When I first met him, I thought he was a little off—maybe even senile. Then I was out with him until four in the morning, and I dragged myself in for a meeting at nine. I was dying. Ahmet was there, crisp and alert, and when we needed the breakthrough idea, Ahmet came up with it."

Around 7 P.M., Ertegun leaves the office and returns home, where he and Mica prepare either to entertain or to go out—every night, sailing from dinner party to benefit, to ballet or theater. "Then, sometimes, my wife comes home and I stay out," he says. "Last night, I saw AC/DC, a thrilling concert of many encores, and then I saw a young singer at Twenty: Twenty, and then I attended a party for Phoebe Snow. But if I don't have to attend rock-and-roll events, we both come home at midnight, at which time I have an hour when I speak to my wife—the only time I really get to see her."

"It's hard to know what makes a marriage work," says Mica. "It's impossible to know. If I wasn't working and he was going out and hanging around all those groups, you know, I'd probably go crazy."

To shelter the Erteguns, who have no children, there is an uncluttered, abstract-art-filled East 81st Street townhouse, the rear wall of which has been replaced by a greenhouse; a villa on the Mediterranean coast of Turkey, built out of marble stones taken from the rubble of the tomb of King Mausolus, one of the seven wonders of the ancient world; and soon, to replace the Victorian house in Southampton that they sold in 1986, there will be a wood-frame house designed by Mica in the Palladian style, on the model of an Eastern European dacha. "Not a grand house," as Ahmet says, "but a house of grand proportions."

With so much to occupy them, perhaps it's not surprising that Mica Ertegun likes to pull on khaki slacks and tramp around their new Southampton land in the rain, planting flowers, away from the phone. Or that Ahmet Ertegun likes more than anything to sit in an empty restaurant with a strong drink, tap an ashtray with a fork, and rasp out an old blues song in a flat, nonmusical voice.

BACKSTAGE AT THE ATLANTIC show, Ertegun stood eating a quick hot dog and chatting with Doug Morris. A sound shook the arena—the same thudding, ten-note riff that shook countless college dorms in the sixties. Ertegun's head snapped up.

"Iron Butterfly," he said. " 'In-A-Gadda-Da-Vida.' " He went out to hear the song.

During the show's final hours, when the label's biggest acts were performing, Ertegun carried out a time-honored record-executive ritual. He sat with Mica and enjoyed the show, nodding his head slightly if it was good, bobbing his shoulders slightly if it was great. Mica sometimes looked interested, often looked bored but game, like a politician's wife at the fifth photo-op of the day. As each set ended, Ertegun rose, left his wife, and headed backstage to greet the star and sit for the book of photographs that Annie Leibovitz was shooting—pinching his trousers at the knees and pulling them up, but resisting the temptation to brush off the confetti that someone had thrown all over him.

When he greeted Robert Plant after the ex-Zeppelin singer had played a rousing set, Ertegun was no longer just a record mogul making his rounds. He rushed through the crowd and reached the star, who wore the kind of hip-huggers and tiny vest that American high-school girls favored in the early seventies. Plant gave Ertegun big, wet kisses on both cheeks. They hugged. Sweat poured off Ertegun's head. His voice was hoarse, the usual traces of British accent and society honk missing. "When you were playing, this kid was dancing and jumping around in front of me," he told Plant, actually jumping up and down himself, "and I said, 'C'mere a second. C'mere! Look onstage! That's my friend up there! That's my friend!' "

"I met Ahmet when Led Zeppelin first came to America, in 1969," Plant says later. "My mind was boggled by the impact of American girls and airline food, the madness of a rock tour, and right in the eye of the storm was this absolutely elite gentleman, the master of serenity. As much at home with the backstage cavorting of Led Zeppelin as he was with the politesse of high society. We had some memorable nights together; I wish I could remember them. He was, to me, an oasis and a model—how to be settled in the midst of all this madness. How to know when to get excited and when not. Of course, he's been practicing for ages."

AHMET MUNIR ERTEGUN was born in Istanbul in 1923, the year that Mustafa Kemal (known as Atatürk) declared Turkey a republic after 600 years of Ottoman rule. Ahmet's father, a cultivated lawyer named Mehmet Munir Ertegun, had left the justice ministry of the Ottoman Empire when Atatürk was still a rebel and had become Atatürk's legal adviser and translator. After World War I, he was made ambassador to Switzerland, France, and, in 1931, England. By the time Ahmet was eleven, he had lived in splendid embassies in the European capitals, learned to write and speak French and English, and, guided by his older brother, Nesuhi, discovered elegant clothing and serious music—records by Bessie Smith, Jelly Roll Morton, Louis Armstrong, and Duke Ellington.

"I saw Duke Ellington at the London Palladium in 1933," says Ertegun. "I was ten years old. It changed my life. I had never heard an American band in the flesh before. I had never seen any black people. To hear that band—rows of gleaming instruments, elegant men, and power. I went back three or four times."

The next year, M. Munir Ertegun was made ambassador to the United States. "It was a calamity in the family," says Ertegun. "My mother and father were just terribly depressed. I was overjoyed—going to the land of gangsters, cowboys and Indians, and jazz." Ahmet attended prep school in Maryland. "I learned things that others my age did not know," he says. "I learned that at Brooks Brothers you could have ties made to your specifications from very good material for not very much more money than the off-the-rack ties. And I learned things about black America." The embassy's janitor, Cleo Payne, taught him to box, and Ahmet went to fights, went to beer joints, ate chicken and ribs in little soul-food places. "I used to hang around the burlesque theaters on Ninth Street, watch the comedians and exotic dancers. A friend of mine, a black man, sold colored water on the street, these little bottles of health tonic and elixir—I think it had some alcohol in it. It would cure a different ailment every day, you know? I was his friend, so I would be the guy in the crowd who'd buy this stuff first, and then everybody else would buy it. He was my friend."

Ahmet entered St. John's College in Annapolis in 1940. He read the Great Books, and with Nesuhi he continued to collect the Great Records—old 78s, more than

HIGH LIFE: *The spectacular villa in Turkey, says one visitor, "is cool and strict and impressive on the outside, comfortable and elegant inside—excuse the comparison, but it's a bit like Mica."*

20,000 of them. The brothers began putting on concerts at a Jewish community center in Washington—Joe Turner, Benny Carter, Lester Young, and Leadbelly, who first sang "Goodnight Irene" at an Ertegun show. In 1947, Ahmet turned his back on service to Turkey and embraced chicken and ribs, men selling colored water on the street, the adopted styles and music he loved—he founded Atlantic Records with a partner, Herb Abramson.

Ertegun began commuting to New York to record jazz bands and groups moving into the territory of R&B. The songs didn't become huge hits, but they paid the bills, and by 1950, Ertegun was finding talented singers—Ruth Brown, the Clovers—whom he could modify and use to sell many more records than were necessary to pay the bills. "We wanted to make funky soul music," says Ertegun, sitting in a small room off one of Atlantic's gold-record-lined hallways. "But I didn't have funky soul artists in New York. We had urbane singers in the mode of Nat Cole. So we'd force them to play funky blues and soul grooves, which they didn't like. They thought it too primitive. But the songs that emerged appealed to both black and white audiences."

Many of those songs were credited to a songwriter named Nugetre—Ertegun spelled backward. "Anybody can write a song. You don't need classes. One of our writers was Rudy Toombs, a tap dancer who worked at the Apollo Theater, places like that. He had a great sense of rhythm; he'd just snap his fingers and go 'Budap ba *duh* budap ba *duh*' "—Ertegun's raspy voice gets going—"and-then-he-started-singin'-a-riff-layin'-out-lyrics. We'd get an arranger to transcribe what he was singing. When I saw him do that, I knew I could do it. They weren't great songs, but some of them were pretty good."

He wrote a dozen hits in ten years.

" 'Chains of Love' I wrote for Joe Turner. It's a blues." He gives a little self-aware cough and starts to sing. " 'Chains of love has tied my heart to you/Chains of love made me feel so blue.' I'm not . . . a very good singer. I wrote teenage records, not songs."

After those early successes, Ertegun signed artists who required less modification: Turner, Ray Charles, Clyde McPhatter, Ben E. King. In 1953, he brought in a new partner, Jerry Wexler, who went on to work with the great soul acts: Otis Redding, Wilson Pickett, Aretha Franklin. Ertegun left the studio and turned his professional attention from R&B to rock, signing the Young Rascals, Iron Butterfly, Buffalo Springfield, the British rock groups Cream, Yes, the Rolling Stones, and, most lucratively, Led Zeppelin, the band that invented the sledgehammer heavy-metal style. These groups, in the first big-money heyday of huge record sales and arena tours, required an enormous amount of coddling by record people, and that job, for Atlantic, fell to Ertegun.

"Ahmet took over the care and cleaning of the rockoids," says Wexler, who tried to buy out Ertegun in the mid-sixties and withdrew from active management a few years later. "He was the guy who went to the concerts and dealt with the managers. He plunged into it heart and soul. He became their friend. And it was those efforts that made Atlantic a monster company."

Nesuhi Ertegun, who had joined his brother's label in 1953, was producing great jazz records, and the brothers together were recording New York cabaret music—songs done by Bobby Short and Mabel Mercer that tapped a side of Ahmet's personality displayed away from the R&B and rock sessions, when he moved easily through the society clubs of the day. It was there, in the late fifties, that he'd met an aristocratic Romanian chicken farmer named Mica Banu.

NINETEEN FORTY-SEVEN, the year Ertegun founded Atlantic, was also the year the Communists took Romania—a crucial event in the life of Mica Banu, the beautiful daughter of wealthy, divorced landowners and the wife of a member of the Romanian royal entourage.

"My first husband was out of a very, very good Romanian family," says Mica in her extravagant accent. She sits on a heavy English sofa in the townhouse library. Sunlight streams through the greenhouse onto a collection of Russian Constructivist drawings and a set of floor-to-ceiling blond-mahogany bookcases that she designed with Oscar de la Renta. "My husband worked in the royal household. When the king abdicated, we left with just our suitcases. Some friends helped us to buy a farm outside Montreal, so I lived there for eight years, milking the cows and sending the milk to be pasteurized, and then we changed into a chicken farm, 15,000 chickens and the rows of cages, you know, and you have to collect the eggs twice a day and wash them and pack them and ship them out."

It's a time she rarely discusses, even with her closest friends, and she sees that it's difficult for a visitor to imagine her mucking out coops; she laughs. "Yes, I did all that. We didn't have any money; we had one hired help and later two. But I was very young, and there was a *sporty* aspect to all that—when you go on a farm, it is fun to drive a tractor, no?"

In the late fifties, Mica's father, in Romania, became ill; Mica traveled to New York to petition for his emigration. In New York, in the Bon Soir nightclub on West 8th Street, she was introduced to a most unusual man: a successful record-company owner, a lover of Astaire and the music of Bobby Short, a well-dressed man who liked to rent a big bus and fill it with people and a band and have it driven from El Morocco to the Stork—and an unsuccessful husband in the process of divorcing his wife of three years.

"I met Ahmet," says Mica, "and it took me a while to divorce."

Ahmet launched a persuasive courtship. One night, he hid a small orchestra in the bathroom of Mica's Ritz-Carlton hotel suite in Montreal and brought them out to play "Puttin' On the Ritz," his anthem at the time.

They were married in 1961.

The Erteguns liked to spend time at the Talisman Club on Fire Island. One weekend in the early sixties, they met William P. Rayner, a society man who worked as assistant to the president of Condé Nast. His wife, Chessy, whose stepfather was chairman of Condé Nast, was a fashion editor at *Vogue*, off in Paris for the collections.

"When I came back," says Chessy, "Billy said he'd met the most marvelous couple. I said, 'Well, ask them for dinner if you think they're so terrific.' He did, and he was right."

The Rayners introduced the Erteguns to the fashion set. "It was through Chessy and Billy that I met them," says Bill Blass. "They were extraordinary—Ahmet the most amazing raconteur, totally irreverent, not impressed with anything or anybody; Mica impeccably groomed and dressed, unflappable. I was taken."

Chessy and Mica became inseparable—lunching often, playing bridge every afternoon. "It was bridge, bridge, bridge," says Mica. "But after two years, I couldn't stand it. So I took a design course, because it amused me to do so."

She decorated their apartment and then the home they'd bought in Southampton. "Then a friend, Julio Mario Santo Domingo, asked me to do his apartment, and I asked Chessy to help." Soon they had a business on their hands—MAC II, for "Mica and Chessy"—and were known for spare, elegant interiors. And before long, MAC II was decorating Bill Blass's 57th Street penthouse apartment and the Blass, Adolfo, de la Renta, and Geoffrey Beene boutiques on the fifth floor of Saks. They did the Cafe Carlyle in brown Ultrasuede and British hunting prints. Soon MAC II was among the most sought-after design firms in New York, and the Erteguns were among the most sought-after couples, appearing in the society columns along with the Rayners, the Kempners, the Reeds, the Buckleys, and the rest. "We met them," says Mica, "because we live in New York."

Mica and Chessy stood in the Edna Barnes Salomon Room on the third floor of the New York Public Library. They were transforming the staid, portrait-lined exhibition room into a green silk Turkish tent full of costumes from the Ottoman court for the season's big Library benefit. They huddled with a Library curator over a lavishly illustrated nineteenth-century book, open to a watercolor plate of an Ottoman colonel in a red tunic. The curator suggested another watercolor, of a soldier. "We want princes, not paupers," said Mica. "I mean, they are *all* very nice-looking." Assistants were bringing in an endless stream of rosebushes, palm trees, mannequins that Diana Vreeland's Costume Institute would dress in silk caftans.

"We'll have the palms, the roses, the tent with the Turkish carpets, the costumes. They only let us in at five today and the press comes tomorrow at noon. I'm so angry about it."

There was no anger in her voice.

AN HOUR LATER, AHMET ERtegun's limousine was heading to New Jersey so Ertegun could catch yet another rock concert—Robert Plant at the Brendan Byrne Arena. The car was stuck in traffic on the Manhattan side of the Lincoln Tunnel, and Ertegun was reading Suzy's column, talking on the phone, and taking catnaps in the front seat. In the back, two women who work for him were chatting.

"Have you read the new Jackie Collins?" one of the women asked the other.

Collins's latest trashy novel, *Rock Star,* revolves around Marcus and Nova Citroen, a bald, heavy-lidded, ruthless, philandering Arab-American record executive and his icy European wife.

"No, I haven't read it," said the other woman, shooting a look at Ertegun, who appeared to be asleep.

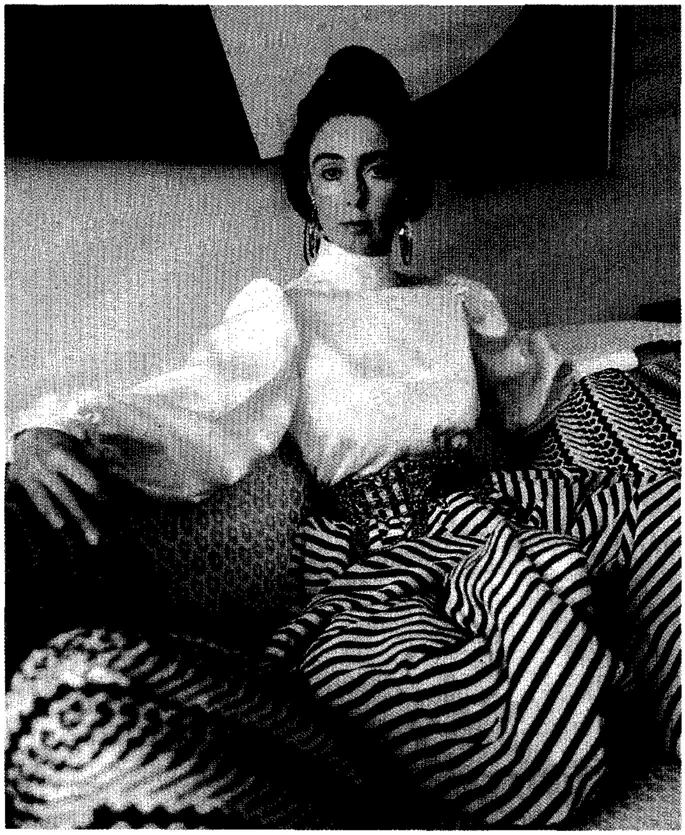
"I haven't, either."

The limousine broke through the traffic and shot into the tunnel.

In Plant's dressing room at the Meadowlands, Ertegun drank a Corona beer and sat with Sheldon Vogel. Plant walked over.

"No snoring tonight, Mr. Ertegun."

"What used to make me snore," said Ertegun, smiling, "I don't do anymore."



THE PUBLIC EYE: *Mica in the mid-sixties.*

"Frequent air travel, as far as I can recall," said Plant.

"That's right," said Ertegun.

Ertegun and Vogel started talking about the Atlantic concert and an anniversary record to go with it.

"If you want to put out a record that people will really want to buy," said Ertegun, "you don't put anything too old on it. One Aretha, one Otis, then Ratt, INXS, Debbie Gibson."

"And a whole side of Led Zeppelin." Soon it was time to brave the crowd and watch Plant perform. The music was an earsplitting update of Zeppelin's sound, and Ertegun enjoyed it. He monitored the crowd's reaction and moved his shoulders in a debonair way to music that was not debonair.

At the end of the set, looking tired, Ertegun went back to congratulate the band. He bumped into Bill Curbishley, Plant's manager. He chose his words carefully.

"Awesome," said Ertegun, sounding for all the world like a suburban high-school student. "Un-f---ing-believable."

After the show, Ertegun ended up in an empty Upper East Side Cantonese restaurant. He drank vodka, ate $20 chow mein, talked about intoxicants that interest him but that he does not consume, about the "desperate nightlife" in Berlin and the simple, urgent quality that is hard to find in rock music these days.

"Robert Plant's album is a big hit, but you know what—there's still something missing from the music. I think he should do more stuff like that John Lee Hooker song he played—that was great. It began to sound like the old Zeppelin. You know what he's got to do? A little less adventuresome, less intellectual. Most intellectual rock is like bulls---, you know? Because you know something, you have a few intellectual verses, and then you come to the middle part"—he taps an ashtray with his fork and sings—" 'Rock me, mama with the long green dress.' That's what gets it, right? The old blues thing."

In recent years, Ertegun has found a new way to express his love for R&B. In 1985, he launched the Rock and Roll Hall of Fame, which celebrates many of the pioneers of Atlantic's early days. Many of those artists had fallen on hard times, and blamed Atlantic—they were getting no royalties from their records, because they'd been in debt to the label for studio time when they left. Ertegun began helping some of them, without telling the world, paying off debts and hospital bills. And last month, just before the Atlantic anniversary show, he announced an unprecedented step: Atlantic would recalculate royalty payments for foreign sales and reissues of records by early artists. (Already, more than $250,000 has been paid to such artists as Ruth Brown and the Drifters.) Atlantic also announced that it would contribute $2-million toward the establishment of a Rhythm and Blues Foundation, which will give tax-free grants to R&B pioneers.

"This is a take business," says Ben E. King, "and a lot of us were left to fend for ourselves after we kicked the whole thing off. But Ahmet's giving something back. He's rare. I've always said, if there ever comes a rainy, rainy day, God, I might have to call Ahmet."

"I called Ahmet," says R&B songwriter Doc Pomus, "when Joe Turner was dying and I was doing a benefit for him at the

NOTHING ATTRACTS LIKE THE IM

CORIANDER SEEDS FROM MOROCCO ANGELICA ROOT FROM SAXONY JUNIPER BERRIES FROM ITALY CASSIA BARK FROM INDOC

Lone Star. I'd spoken to Ahmet maybe twice in fifteen years, and it sure wasn't because Henry Kissinger had invited us to the same party. But Ahmet and Mica came to the benefit, hanging out all night in this funky joint eating chili. She was like something from another planet. But Ahmet paid for Joe's funeral and the mortgage on Joe's house, without telling anyone. That was righteous, that was noble, and I knew then that Ahmet, in a certain way, was the same guy I knew 40 years ago."

"I'LL BE THERE, MALCOLM," SAID Ertegun to Malcolm Forbes in MAC II's Turkish tent at the Library benefit. The lights had been dimmed, incense was burning, and eerie Eastern music was billowing through—it was a serene place at the center of a storm of black tie. Forbes moved away. Nearby, the Turkish consul general, Murat Sungar, was chatting.

"Sadly, I was forced to leave Ahmet's concert before the arrival of the Led Zeppelin," said Sungar, a correct man with stiff gray hair. "Most unfortunate."

"Welcome to our Turkish parlor," Chessy Rayner said to Jann Wenner. Mica led a group of ladies through the tent. "Ahmet is known in Turkey," Sungar was saying. "Everything he does is watched and celebrated. And you know about his home in Bodrum."

The Turkish fishing village of Bodrum, 300 miles south of Istanbul, has two major tourist attractions: the Castle of St. Peter, built in the early fifteenth century by invading Crusaders, and the villa of Ahmet and Mica Ertegun.

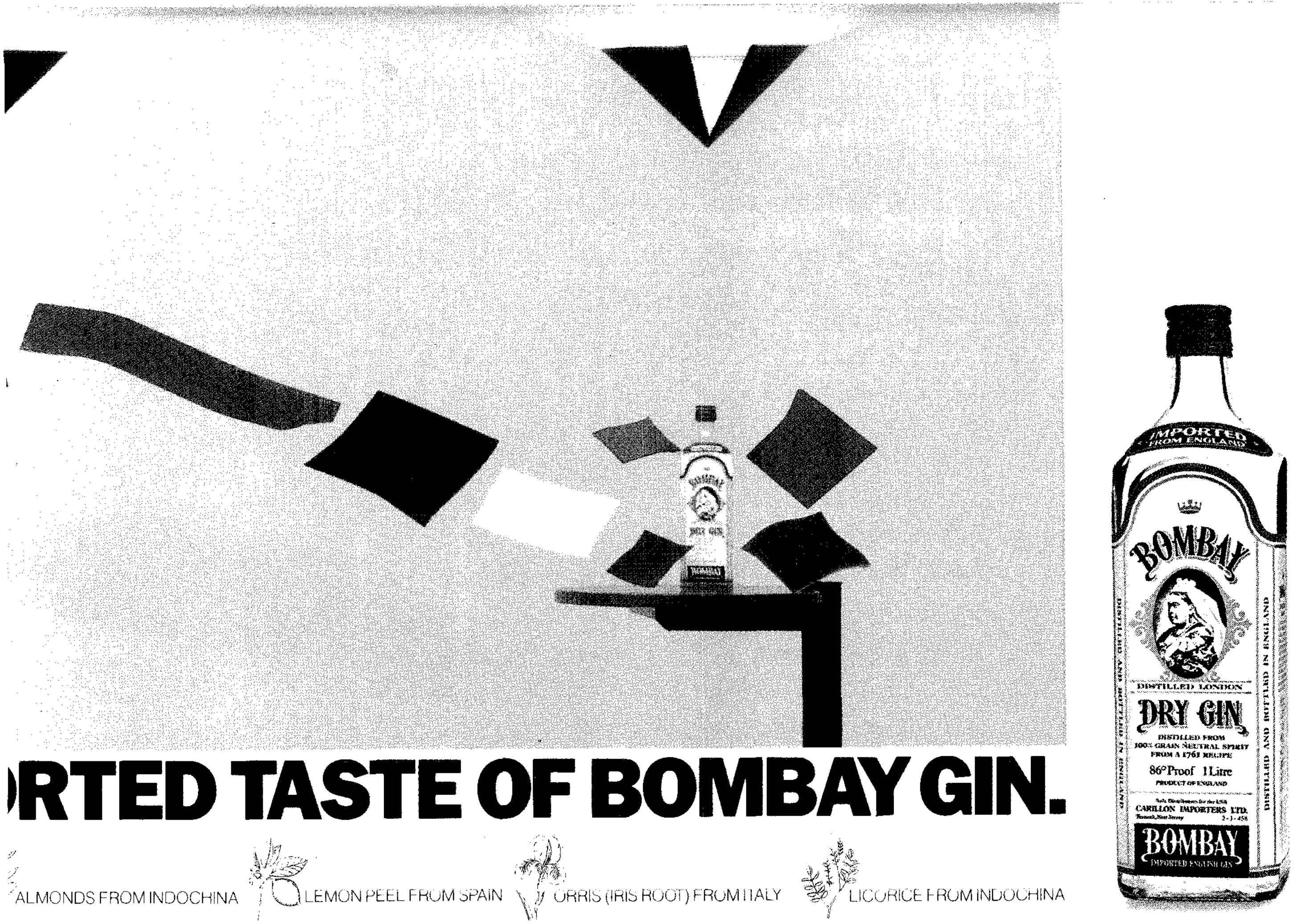
The villa, says one visitor, "is cool and strict and impressive on the outside, comfortable and elegant inside—excuse the comparison, but it's a bit like Mica."

Inside, there are Turkish pillows scattered on the marble floors, Turkish tapestries, calligraphy, and paintings on the walls. "There are lush gardens," says Chessy Rayner, "and an outside staircase up to this marvelous terrace where we have drinks at night, and the candles are lit, and you overlook the harbor with the fortress lit up, so it's kind of pretty. People see the house and they think it's a grand hotel—which I guess it is."

The Erteguns spend August in Bodrum, entertaining a steady stream of friends: Oscar de la Renta, Annette Reed, Swifty Lazar, Mick Jagger, whole contingents from France and England—including, last summer, Princess Margaret. Mica oversees a staff of 20, addressing them in Turkish, organizing accommodations for 10 and dinners for 20 or 30 every night. "She works herself to the bone to make everyone comfortable," says Francesca Stanfill Tufo. "And I think that this is Mica's form of fun."

Ahmet's form of fun, says another guest, "is to be a kind of benevolent patriarch. He's different in Turkey—you see the Turkish diplomat he might have become. He loses that kidding attitude." Ahmet leads outings on *Miss Leyla,* his 65-foot oak-and-teak *kayik,* the kind of sailing vessel that's been built in Bodrum for centuries. He leads expeditions into town to visit the local rug merchant, who's become rich providing kilims for half the homes in Southampton. And he leads excursions to a little club where the piano player sings Cole Porter songs. He swaps show-business tales with Swifty Lazar or sings old show tunes with Princess Margaret into the night. And all the while Mica is running the show, creating the environment in which Ahmet flourishes. "They have created this world together," says a friend. "In Turkey you sense the strength of their partnership."

ERTEGUN STOOD IN A CROWD IN Harlem. On a May evening a few days after the Library benefit, he was host to a benefit of a different kind. East 129th between Madison and Park was closed to traffic for dancing in the street—a mix of children, teenagers, street people deep into wine coolers, and several hundred society couples in formal dress. It was a benefit for the Children's Storefront, a tu-



RTED TASTE OF BOMBAY GIN.

ALMONDS FROM INDOCHINA
LEMON PEEL FROM SPAIN
ORRIS (IRIS ROOT) FROM ITALY
LICORICE FROM INDOCHINA

ition-free Harlem school, and Ertegun had asked old friends like Ben E. King and Cab Calloway to provide the entertainment.

"Is anybody here old enough to remember the Drifters?" said King on a stage in the street. Ertegun spoke to a young black man—an independent record producer who wanted him to hear a singer—and he smiled at a few others who recognized him. Then he climbed some porch steps to where Mica stood with a group of society folks—above the crowd, distanced, able to see and be seen but not be bothered. Oscar de la Renta came up and hugged him. King sang a tune that he wrote with Ertegun in 1962, called "Don't Play That Song (You Lied)," playing it much faster than the original version. "I like the way he's doing it now," said Ertegun. The street was full of dancers with no idea what they were dancing to, much less that Ertegun had written it, and Ertegun enjoyed all of that as well. He did a little dance on the steps, watching the people below.

SIMPLY ELEGANT: *The spare look of the Erteguns' East 81st Street townhouse.*

Soon the society folks moved inside for dinner. Ahmet sat with Mercedes Kellogg and Sid Bass. Mica sat at another table with Abe Rosenthal and Shirley Lord. It was exceedingly hot, and Ertegun—ever the thoughtful host—removed his jacket and tie. Men throughout the room soon did the same. Platters of barbecued chicken and ribs were brought to each table, and well-dressed men and women began eating ribs with knife and fork. Ertegun ate his ribs with his fingers. Cab Calloway took the stage, and Ertegun leaned over to Mercedes Kellogg and told her a long story. It might have been the one about seeing the Calloway and Ellington bands as a lad, being awed by the gleaming instruments and the elegant black men and the power of the music. Kellogg threw back her head and laughed. Ertegun got up and headed toward the bar, watching Calloway. He saw a friend across the room and raised his left hand to wave. Then his hand took up position beside his left ear and did a little open-palm Jazz Age Harlem shake, flapping there beside his damp, bald head for just a moment before Ertegun moved off through the crowd. ▬

Photograph by Oberto Gili/*House and Garden,* March 1987. Courtesy: Condé Nast Publications.

WITHOUT WARNING

DIARY OF A HEART ATTACK • BY EMILY JANE GOODMAN

On an ordinary evening last winter, New York Civil Court Judge Emily Jane Goodman finished her day in court, attended a lecture on women in the arts, and arrived home on Riverside Drive in time for the eleven o'clock news. Her daughter, Justine, was tucked away, sound asleep; husband Allan, a 47-year-old criminal-defense lawyer, was propped up in bed, watching a movie on the VCR.

Four hours later, Goodman was awakened by Allan, who complained of chest pains. Five minutes later, he was gasping for life.

A heart attack was beginning.

Here is Goodman's diary of the two weeks that followed:

WEDNESDAY, JANUARY 13, 1988.

It's 3:20 A.M., and someone is tapping on my back. At first I think it's our four-year-old daughter, Justine. But it's not. It's my husband, Allan.

"There's something wrong with me," he says. "My chest."

Allan went to bed earlier this evening complaining that he was exhausted and not feeling well. I assumed it wasn't serious. After all, he had a complete physical with an internist last week, and everything—cardiogram, blood tests, X-rays—was normal. "You're healthy as a bull," Dr. Paul Jensen* told him. Allan mentioned pains in his chest and arms and neck; Dr. Jensen's advice: "Don't work so hard."

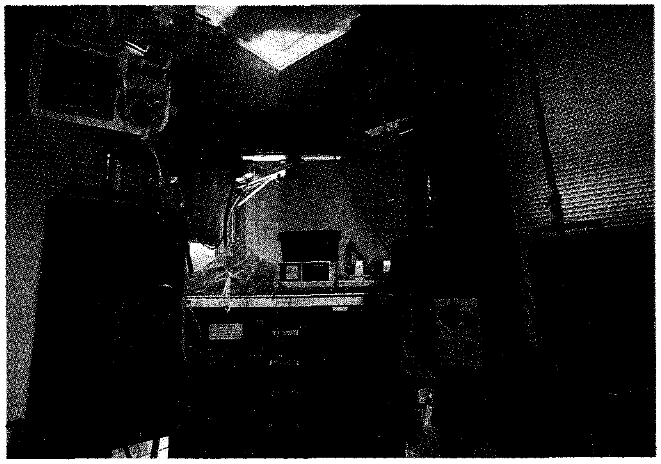
But there is something wrong.

I call Al's doctor and tell his service they must reach him. "It's urgent!" I dial 911. "My husband is very ill. I think he's having a heart attack." The 911 operator is either telling me to hang up or telling me *not* to hang up; I cannot understand. I re-dial; 911 tells me to make him sit up—it's easier to breathe—and to stay *on* the line until we get through to Emergency Medical Services.

The doctor calls, and Allan tries to describe the terrible pain in his chest. His powerful weight-lifter arms are suddenly weak. So is his voice. "Don't worry, Allan," the doctor says. "You're not having a heart attack." The doctor asks if I can take a pulse—something I last did in junior-high-school first aid. I count to ten in ten seconds and multiply by six. The pulse is 60. That's okay, the doctor says. Allan is shivering, he feels cold to my touch, but his pale color frightens me most.

Within five minutes, two police officers arrive. They do nothing but stand there, but at least they are there.

It is 3:30 A.M., and we have to get to a hospital right away. Who can stay with Justine? I decide to call our friend Jimmy Lyons, who works as our doorman, lives nearby, and is probably awake. Justine knows Jimmy, and I know that if she



LIFE SAVER: *Cardiac - care unit at Roosevelt Hospital.*

PHOTOGRAPHED BY DANA FINEMAN

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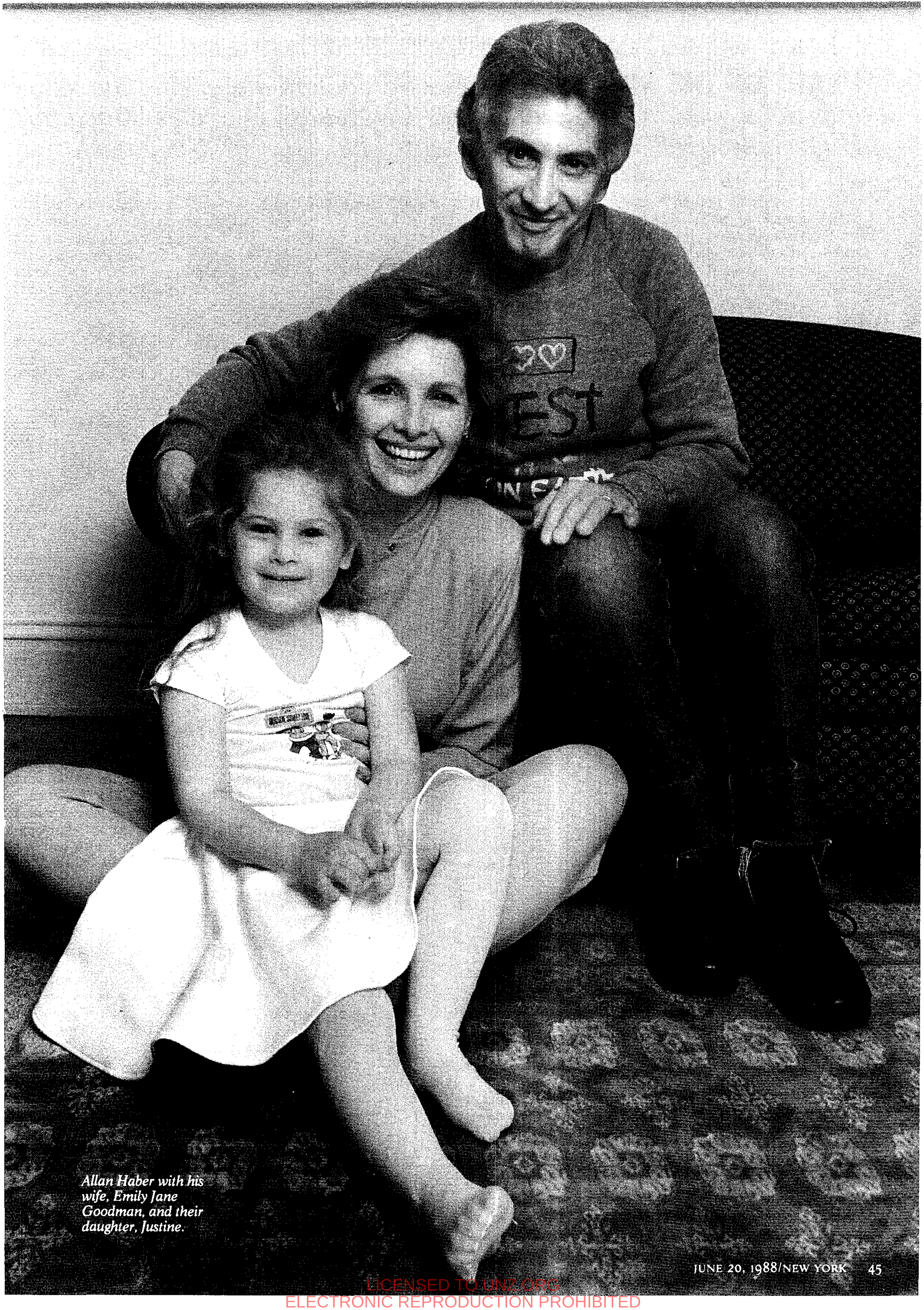
* *Name has been changed.*



Allan Haber with his wife, Emily Jane Goodman, and their daughter, Justine.

HEART OF THE MATTER: *Nurses and doctors are asking the same questions over and over: Allergies? Cigarettes? Diabetes? Cocaine? High cholesterol? High blood pressure? No. No. No. No. No. No.*

wakes up, she will not be scared.

I put on a pair of jeans and sneakers. I don't even change out of my pajama top. I'm not sure how long it takes for EMS to arrive. Jensen is on the phone again, speaking to the EMS person. He can't persuade him to go to Mount Sinai, where he's affiliated. I tell the driver I will accept the responsibility and waive any claims, but he says he has to follow "protocol." Roosevelt is closest to Riverside Drive and 77th Street.

Jimmy arrives just as Al is being rolled out.

In the back of the ambulance, I hold Al's icy hand. He is covered with heavy blankets and is strapped to a stretcher. An oxygen mask covers his face.

It is not yet 4 A.M. We are in the emergency room (ER). At first I agree to wait in a separate area, but then I remember Libby Zion and another emergency room. I can still hear her father, Sidney Zion, saying, "If I had ever known these people were going to kill my daughter, I would never have left her with them."

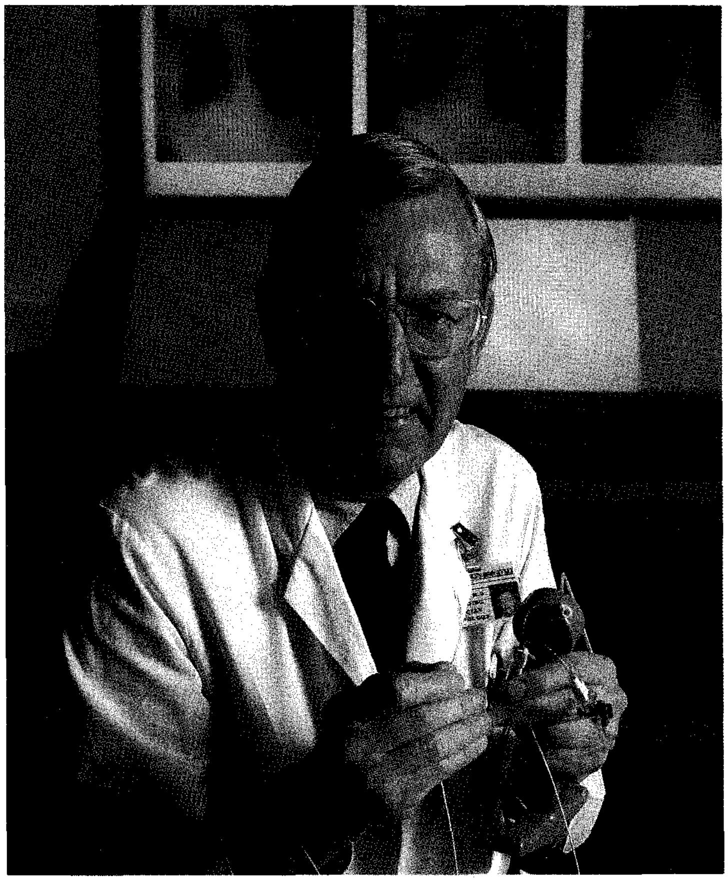
I go to Room Seven, where Al is hooked up to a monitor that shows his pulse rate on a screen. He is still very cold and keeps asking for blankets. I cover him with my coat.

The first doctor seems indifferent but does give Al a nitroglycerin tablet. After a while, he gives him another. Al says that on a scale from one to ten, the pain is a ten. The doctor decides to give him morphine, which concerns me. But a second doctor says it's needed to reduce the pain. Only after a second shot of morphine does Al say the pain is between a four and a five.

Nurses and doctors are asking questions—the same questions—over and over: Allergies? Cigarettes? Diabetes? Cocaine? High cholesterol? High blood pressure? No. No. No. No. No. No.

I start thinking about our car. Last night it was in a good parking spot right outside our building, but now I begin to focus on alternate-side-of-the-street parking. My husband may be having a heart attack, but my car is on the wrong side of the street.

For the first time I start to cry. I know this is displacement, but it doesn't matter. Some cops are in the emergency room. "What should I do about my car?" I ask. One of them actually calls the 20th Precinct and is told alternate-side-of-the-street parking regulations are suspended because of the snow. The officer also says, "My father had a massive heart attack at 38 but lived to be 47!" Allan is 47.



HEART BEAT: *Dr. Harvey Kemp performed the angioplasty.*

At 7:30, I call my sister Jo. I ask her not only to come but also to help us find a cardiologist right away.

Our friend Sandy Smith shows up with coffee and bagels. She is told she'll have to leave, until a guard notices her Department of Correction badge.

In a few minutes, Bob, my brother-in-law, arrives. He brings the New York *Times* and a bag of quarters for phone calls. He says his brother went through something similar once that turned out to be indigestion.

The nurses are coming in and out of the cubicle, taking Allan's blood pressure and temperature, adjusting intravenous tubes and oxygen, but nobody tells me what is wrong. He is still in pain and has been given morphine four times. He also gets medication to keep his arteries open, lower his blood pressure, and ease stress on the heart.

Allan looks—and I shudder—like a dead man. His healthy, ruddy color has been replaced by a sickly pallor. His face is both puffy and gaunt. I keep looking to see if he is still breathing.

Dr. John Guber*, the cardiologist Jo found for us, has arrived. He's bright, personable, and has a young child. He understands what I am going through. But I don't believe what I'm hearing. "Ten days in the hospital . . . transfer to cardiac-care unit [CCU] . . . bypass surgery."

It's been nearly eight hours and we are still in an emergency room. "We are waiting for a bed to open up in CCU," I'm told by everyone. (Two days later, the New York *Times* reports that waiting in the emergency room for five days is not unusual—even for patients in critical condition.)

In the meantime, I call a lawyer to find out about patients' rights. I also call our friend Dr. Red Schiller, an iconoclastic physician, to demystify some of this medical talk for me.

The hospital personnel try to be helpful, but I want results and feel helpless. Al falls asleep but is awakened every fifteen minutes for a blood-pressure check and the same questions: Allergies? Cigarettes? Diabetes? No. No. No.

Finally, at 4 P.M., after twelve hours in the ER, we are going to CCU. This feels like progress.

He's given a bed, and I feel like we've achieved a goal. CCU is much smaller than I expected. This room, one of three, has six beds, each outfitted with medical equipment. The area behind Al looks like the cockpit of a Concorde.

There are fifteen-minute visiting periods at 8:30 A.M., 12:30, 6:30, and 8:00 P.M. I need to figure out a schedule that will work for Al, me, and Justine. I'll sleep mornings while others visit. Then I'll be at the hospital at 12:30 and 2:30, return home for time with Justine in the afternoon when she comes back from nursery school, and then go back to the hospital.

I call Guber's office. His partner will be coming over but cannot say when. He will say only, "Prepare for life's uncertainties."

My sister and I try to find the Roosevelt exit, but there's no way out. The symbolism is too much and I break down, sobbing uncontrollably. At that moment, we run into a doctor we know. She looks at me and offers coffee and Valium. I decline both but do accept her offer to check on Al. She reads his chart and says it might not be a cardiac problem at all. That makes me feel great. I now can go home.

Justine slept through the night and went to school as usual. As far as she knows, this is a normal day. I thought I'd say, "Daddy's working late." However, Justine's pediatrician says to tell the truth. "Even if she buys it today, she'll still find out tomorrow or the next day. She won't trust you again."

It's not easy to tell a little girl that her daddy is in the hospital.

"Oh, no," she says, her voice quivering. "Will he be home for my birthday?" Her birthday is in August. "At my party, will he carry all the kids on his shoulders like he did last year?"

In the lobby, a neighbor asks what's wrong. I can't even get the words out; I am really just moving my lips. "My husband. His heart," I gasp.

Back at Roosevelt, I manage to catch up with Dr. Guber. I introduce myself. "I'm Judge Goodman." For once, I don't mind using my title. It's a great equalizer for doctors who call everyone except themselves by their first name.

"Right now we're calling it unstable angina," he says. That literally means painful strangulation. "But it can take a dramatic turn in any direction." They are waiting for the results of the blood test to reveal the enzyme factor and any heart damage. The doctor promises to call me during the night if there are problems.

I can't believe what is happening. We've had only eight years together. Allan can't die. And yet he whispers to me, "I am not afraid to die. But I don't want to leave you and Justine."

I go home, put Justine to bed with endless hugs and kisses, and then go to bed myself. I am exhausted.

THURSDAY, JANUARY 14

It is 8 A.M. No one has called, so I know Al has survived the night.

Soon Guber does call. "The enzymes were elevated but not tremendously—625." To me it sounds like an SAT score. I'm told 200 is normal. But a serious heart attack may range anywhere from 1,500 up to 3,000.

While the number suggests some damage to the heart, the doctor says it may not be accurate. "Someone may have given him a muscle relaxant," he says. Is he kidding? A killer on the loose? "The fact that it is not extremely high could mean that we are dealing with a heart attack in progress, one that we have not really seen evolve yet. Let's just say the body is trying to have a heart attack and medical science is trying to prevent it."

At the hospital, another doctor, named Jack Seaman*, recommends an angiogram, in which dye is shot into the arteries, which are then X-rayed to show blockages. It could be done tomorrow or Monday. Al wants it done *today*.

Dr. Seaman says, "Now I understand how you got here."

He also mentions angioplasty, in which balloons are used to open any arterial blockages that the angiogram reveals. "There are very few doctors in New York who would advise against angiogram and possible angioplasty."

Jensen is one. I call him, and he excoriates "doctors who have to have an answer for everything and aren't happy unless the patient has a *zipper* in his chest. I don't see it," he says. "There are real risks associated with it, like death."

Then again, Jensen didn't think Al was having a heart attack.

Despite Allan's complaints, Jensen did not order a full battery of tests as part of his checkup. A cardiogram shows only previous damage to the heart—it's not a predictor of damage. A stress test possibly would have alerted us to the potential for a heart attack, but that wasn't given. All of the doctors we've talked to believe such a test would have been in order.

FRIDAY, JANUARY 15

This is my crash course in Heart 101.

My friend Bonnie knows some cardiac-surgery nurses who give me a rundown on the doctors. We will probably transfer Allan to another hospital, since Roosevelt does not have cardiac-surgery backup in case of emergency.

Bob's cousin is a prominent cardiologist in Philadelphia. He speaks to Seaman and then calls to say he is in agreement about the angiogram and angioplasty. He mentions that bypass surgery is so common that it's almost like having an appendectomy. He says Allan's condition is non-transmural cardiac infarction. Translation: lower-muscle heart wall slightly damaged but not penetrated. Infarction. That's a heart attack. He's the first to tell me.

He's also the first to say the words I was afraid to hope for: "Your husband will pull through."

Just when I thought I was through having to keep secrets from my parents, Mom calls from Florida saying she's had the feeling something is wrong. "Oh, nothing," I insist.

There is no point in alarming Mom and Dad or bringing them up from Florida. There's not much they could do for Allan, and their worry would only add to my own. I decide to tell them when the crisis is over.

We are going to go for the angiogram and possible angioplasty—words I'd never even heard of 48 hours ago. Every time I hear "angioplasty," I tentatively ask, "That's the balloon?"

We decide on St. Luke's, Roosevelt's uptown branch, and on Dr. Harvey Kemp, head of cardiology, who will do the angiogram and, if it's called for, the angioplasty.

Monday is Martin Luther King Day, and nothing is scheduled. The doctor assures me that waiting until Wednesday will not cause any problems.

Before I leave the hospital, Al dictates a list of things to bring him: shaving equipment, tissues, eyeglasses, magazines, and an extra pillow. He's now complaining more about the bed than about his heart.

I am torn between weeping privately and sharing my feelings with Justine. I always tell her there's nothing wrong with crying—mommies and daddies cry.

Sarah, Justine's five-year-old friend, tells her, "Your daddy might die." Justine comes close and says, "You mean I would only have a mother?"

She wants her father or at least to talk to him. But there are no phones in CCU. "Does his bed have wheels?" she asks. "Then roll him to a telephone." Instead, father and daughter tape-record messages to each other.

"Hello, Peach Pie. Daddy misses you. I love you very much. If you are making drawings, please save some for me. I can hardly wait to come see you in a few days."

"Daddy, I miss you and need you here."

"Justine, Daddy thinks about you all the time. Pictures of you in your costume are right next to me. You are my lovey-dovey. Don't worry about me. I'm feeling fine, and you'll see me soon, Pumpkin."

"I love you, Daddy. I am crying for you. I want you home."

SATURDAY, JANUARY 16

When I arrive at the hospital, Al is sitting up in bed for the first time. He's more like himself: clean-shaven and without tubes and machines.

He is playing with an electronic golf

CAUSE FOR ALARM: *I am struggling hard not to blame myself for all this, but still I can't help worrying over all the things I've done, haven't done, should have done, or might have done differently.*

game that our friend Kelly, a heart patient, gave him. I cringe when he says, "I'll *die* if I don't get this shot."

Al also is reading *Bonfire of the Vanities.* He must be getting back to his old self. He's found a mistake in the book: The D train does not stop at West 81st Street.

SUNDAY, JANUARY 17

When I walk into his room, Al greets me with "I have big news." I steel myself.

"I had a heart attack."

"Another one?" I ask.

"You knew?"

No one had ever used the words "heart attack" in front of Allan.

But this morning, a staff physician came by with a group of medical students and told them in Al's presence that Al had had a heart attack. The doctor also said that he didn't think the scheduled angiogram and angioplasty were necessary at all.

The day will be spent without any visitors, since everyone knows we are moving Allan to St. Luke's today. At 6:30 P.M., an ambulance arrives.

Arriving at the St. Luke's ER, we see patients along the corridor. Lacking blankets, they are covered by their own coats. We are there for only fifteen to twenty minutes before we get to Scrymser Pavilion. Al is installed in Room 1423, bed A. Bed B is occupied by an 86-year-old man who had a major heart attack 30 years ago. Since then he's had cancer of the colon, a lung tumor, and has just finished triple-bypass surgery.

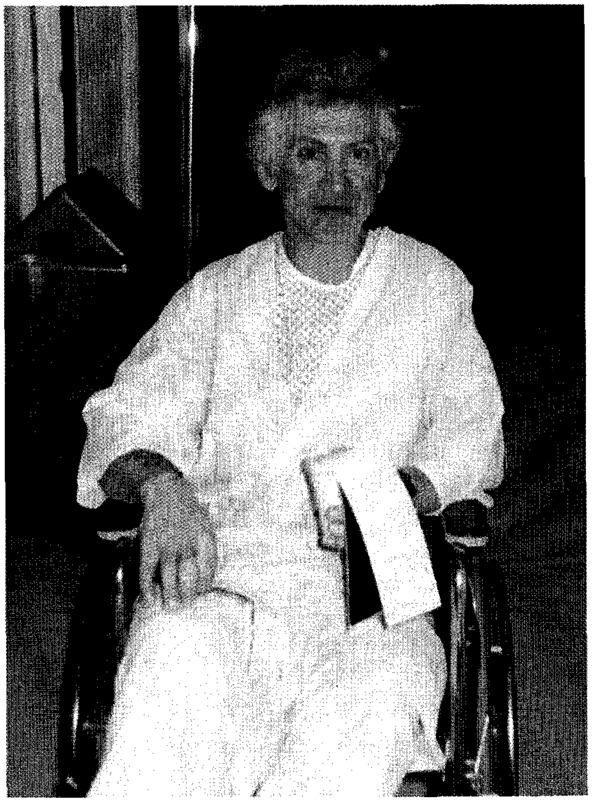
It's dinnertime, but St. Luke's doesn't have a tray for Allan, because they expected him to have eaten at Roosevelt. Al persuades a nurse by saying, "You can't starve a man with a bad heart." The only tray available has roast beef as its entrée. We're amazed at what hospitals sometimes serve to cardiac patients—including eggs.

After visiting hours, I go to see Justine, who is spending the night with a school friend. I mention that Jo might take her to the hospital tomorrow. But she says no—unless I'm *sure* she can see Allan. Before I leave, Justine asks if I sleep alone now.

MONDAY, JANUARY 18

Martin Luther King Day. We talk and take short, slow walks to the solarium.

I am struggling so hard not to blame myself for all of this, but I can't help worrying over things I've done, haven't done, should have done, or should have done differently. There are, however, some questions that are not so philosophical. When it was so cold last Saturday, why did I insist that it was Allan who should do the shopping?



MISSION ACCOMPLISHED: *After surgery.*

TUESDAY, JANUARY 19

For the first time, we meet Dr. Kemp and his associate, Dr. Barry Lowell. The angiogram will be done tomorrow. It could show that nothing needs to be done, that drug therapy is possible, or that angioplasty or bypass (open-heart) surgery are needed. When Al asks whether drug therapy would allow him to wind-surf, the doctor's resounding answer is "No."

Today, Justine is visiting. Al is paler and thinner, but there's no hardware connected to him, and he can walk around. Our baby-sitter, Hopie, brings Justine directly from nursery school. Justine has a tiny bouquet. Seeing her little face light up when she sees Al is priceless.

WEDNESDAY, JANUARY 20

About 10 A.M., Al is taken for the angiogram. I walk him to the elevator and say good-bye. I can hardly bear it, but I try not to show how scared I am.

The whole procedure is filmed and videotaped. Al asks for a copy to watch on the VCR at home. There are quick results on the video, but clearer and more accurate ones on the film when it is developed later in the day.

Suddenly he's back, saying, "It was a piece of cake! Nothing to it." He must drink lots of fluids to flush out the dye, which can harm the kidneys.

Within a couple of hours, we get the unofficial results: There is blockage. More than just one artery. In fact, there are four blockages. One is a double and is in a tricky location. At one point, an artery is more than 95 percent closed. In another spot, it's closed 100 percent.

I'm stunned. This isn't what I expected. But it's good news that they are discrete, individual blockages rather than diffuse ones. "Discrete," I am told, is like one car breaking down on the Long Island Expressway. "Diffuse" is a total traffic jam.

Allan is a good candidate for the angioplasty, and it's planned for tomorrow. Our doctors feel confident. The damage to the heart itself is minimal. Dr. Lowell even says, "Allan probably has 40 more good years!"

THURSDAY, JANUARY 21

I arrive at the hospital before visiting hours so I can hear what Kemp has to say to Al. He doesn't mince words: "This is coronary heart disease. Atherosclerosis—cholesterol deposits in the coronary arteries. One artery is totally occluded at a certain point, but even if it can't open, you can live without it. This is the one that caused the heart attack. If it is to be opened, it must be done three to four weeks from the heart attack at the latest, or you lose it."

The doctor reviews the statistics: There is a one percent risk of mortality, 1–3 percent risk of heart attack, 3 percent risk of emergency surgery. The basic procedure is to insert a catheter through a

Photograph by S. Smith.

groin artery. Into that, another catheter is inserted, with a 1/18,000-inch wire and a tiny balloon at the end. The balloon is inflated by liquid. If it works, it will push the cholesterol plaque against the artery wall and reopen the tunnel.

For the first time, Al admits, "It's a little scary." He then signs the consent form.

Al has been waiting for nearly a week. However, nothing will be done today. He's been "bumped" by an emergency. But tomorrow, we're assured, is "definite." I call home and arrange for Justine to be brought over. That will cheer up everybody.

Around 3:30 P.M., Guber calls. He now says that we shouldn't do the angioplasty without a second opinion.

I'm not unwilling to get a second opinion, and I do understand this is an "invasive procedure." I'm angry that he waited so long to bring it up. I urgently ask him to "get someone else here tonight."

Seaman calls and says he and Guber are on their way up for a major conference with us. Several hours later they appear. Our friend Alice is with us, along with Jo. The doctors begin by telling us they strenuously advise against the angioplasty.

"Why are you telling us this now?"

"We just saw the film."

"We've known the results for more than 24 hours. Where have you been?"

"Dr. Kemp didn't call us."

"Why didn't you call him?"

"He's supposed to let us know. That's the etiquette."

"Our *lives* are involved, and you sit around waiting for a phone call, letting us get caught in *medical etiquette*?"

"We recommend bypass surgery. Open-heart surgery. With the angioplasty, there's a 5 to 10 percent risk of emergency for each blockage. That's 20 to 40 percent."

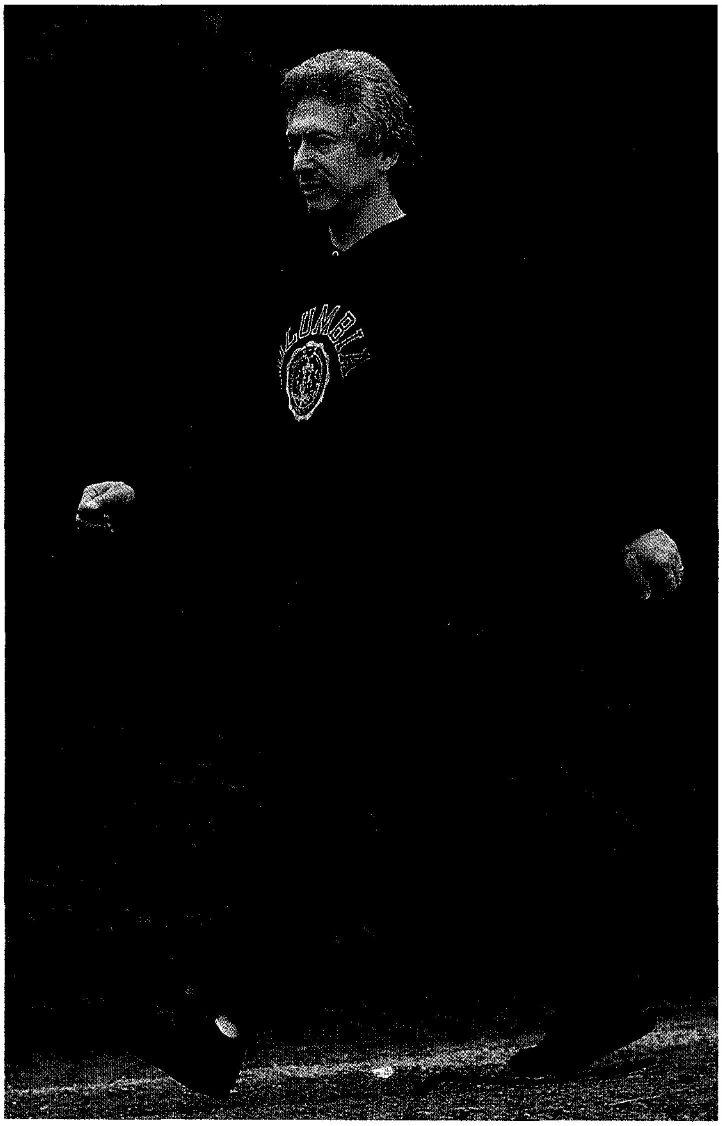
Jo begins arguing, saying each artery opening is an independent event and still involves a 10 percent risk. Guber sticks to his guns. "It's like Russian roulette," he says. "Each one is a bullet in a chamber. How many times can you shoot?"

Al is clear that he doesn't want or need a second opinion, and that there is no way he would skip angioplasty in favor of the far more radical surgery. This is what makes Al a great trial lawyer. He looks at the evidence, analyzes it quickly, makes a decision, and doesn't look back.

Al says he is convinced but recognizes his responsibilities to Justine and me. He gives me the right to overrule him. I have made an effort not to fall apart in front of Al, but this is too much. I start crying. In fact, I am sobbing. I am not unwilling to have the second opinion. But I said that hours ago, and they did nothing to get another doctor here. Now they add insult to injury by telling me I'll have to arrange it myself. Now? Tonight? It's already 9 P.M. How can this be done?

I try to call one of the doctors whom they recommended. But of course he is unreachable. His telephone service suggests that I call in the morning.

I cannot stop crying and am terrified. I ask Jo to stay with me tonight. I'll go to the hospital very early and try to reach the other doctor from there. This is the worst night of my life. I am devastated.



ON THE ROAD AGAIN: *Back exercising regularly.*

FRIDAY, JANUARY 22

Getting a taxi at eight in the morning is easier than I expected. Collegiate School is on our corner, and kids actually arrive by taxi. I reach St. Luke's before 8:30. A guard at the front desk checks his printout and says there is no patient by the name of Allan Haber. "He was here when I left last night," I insist.

"That was last night. Today is today," he says.

If I had any confidence in the guard, I would be totally alarmed. As it is, I am only frustrated. Next, the elevator is broken and I have to walk up four flights. I call the other doctor's office, but he's not expected in today.

Al urges us to forget the second opinion, to slow down. And he's right. We have confidence in Kemp, and Al is clear about what he wants.

A nurse tells us to get ready for the cardiac-catheterization laboratory. The debate over a second opinion is now academic.

I am crying and shaking, and finally, I throw up. Al is given Demerol, but I feel that I am the one who should be sedated.

I wash my face and walk to the cardiology department. I wait with Al in a hallway for about half an hour before he is taken into the "bionic" room, as I've heard it called. No jewelry is allowed, so Al removes his wedding ring. "I promise I'll be back for it," he says.

Al doesn't admit to being frightened. He says it will be interesting. My face is covered in tears, and I press it against his as they wheel him away.

In a lounge, I wait with Rick, Bob, Jo, and Sandy, who have brought gum, sodas, and boxes of tissues. But mostly, they've come to keep me company and, I know, to hold me up if there is a crisis.

While some families in the lounge watch game shows on TV, we try to block out those sounds. We take turns going into the bionic room. Through a window we can see the screen, but the room itself is dark.

After about an hour and a half, Dr. Lowell comes back, gesturing with thumbs up. "It's all over. He made it."

I rush to the bionic room, and I see a nurse cleaning

Al's bloodied thigh and groin where the wires were inserted. He is alive.

The doctors opened two arteries completely. "They popped right open," I'm told. It was such a success they will open the other arteries a month from now.

After several hours, Al is brought into a small private CCU room with medical equipment, cardio-blood pressure monitor, IV, and television. The femoral artery holds a catheter to receive medication, if needed. A sandbag is placed on the thigh for extra pressure to keep the artery from bleeding. There is also a plug. If the artery were to open, it would take approximately four minutes for Al to bleed to death.

Al points out how casually doctors, nurses, and aides handle blood. They wipe up drops of blood with their fingers. They don't seem scared about AIDS. Posters do warn BEWARE OF SHARPS—pointed items that can pierce the skin.

SATURDAY, JANUARY 23

Al is bedridden for the day back at Scrymser Pavilion. The catheter and blood thinners are removed. We are on the phone most of the day, sharing the good news with the world. This is the first time I've even thought about my hair or my clothes. I need a few hours for myself. Peter, a colleague of Al's, says he will keep Al company. At night, Jo and Bob meet me at the hospital and we go for pizza—something Al will not be having any time soon. I almost can't believe it's over. The crisis is past.

SUNDAY, JANUARY 24

Al calls me at home to say he is being discharged. In fact, I am not ready for him to come home. I need another day of transition. I'm relieved when he calls back to say it's a mistake. He'll be discharged tomorrow.

MONDAY, JANUARY 25

Discharge day means a new diet and prescriptions, including 80 mg of aspirin every day.

A new test shows that Al has a high cholesterol count; the doctors mention a fairly new drug. We're skeptical about the test results as well as the drug. Its side effects, particularly on the liver, are unpredictable. It's lucky we were wary and insistent: Another test shows Al's cholesterol is not high at all. Nevertheless, we will try to eliminate most of the cholesterol in Al's diet to prevent buildup of plaque in the arteries. This means little or no meat, shrimp, eggs, or milk (except for skim milk).

It's also farewell to junk food, fat food, and most packaged foods, including bread and cake, because they contain deadly ingredients like palm and coco-

Jo Monello

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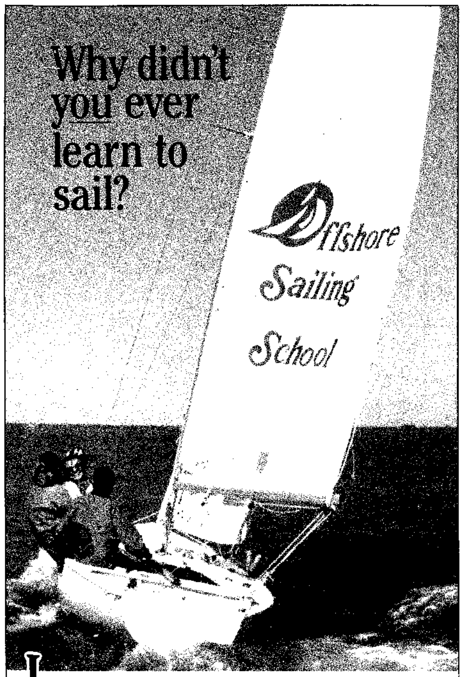

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nut oil. Allan must also reduce sugar, salt, and caffeine—reduce them, not eliminate them. Our diet is basically broiled fish and poultry—without skin—salads with olive oil, vegetables, pasta, rice, and fresh unpackaged breads.

Because only two arteries have been opened, further angioplasty procedures are scheduled for next month. We know also that the rate of recurrence of occlusion is 25 to 30 percent in a case like Al's. So we are facing repeated angioplasty. That possibility will be monitored by future stress tests and angiograms.

Tony, one of Al's best friends, meets us at the hospital. Driving down West End Avenue, he says, "You know, if I was a woman, I wouldn't want to have sex with someone who just had a heart attack." Al comments that this experience was a better advertisement for monogamy than *Fatal Attraction.*

Could we please change the subject?

"I'll bet you're going to have plenty of bills that are not covered by insurance," Tony predicts. I hear the concern in his voice, and I am beginning to feel more and more anxious.

We are settled in at home, but I can't imagine how we will keep everything together for the next few months while Allan is recuperating and I am in court.

These days have been harrowing, and nothing will ever be the same again.

TUESDAY, JANUARY 26

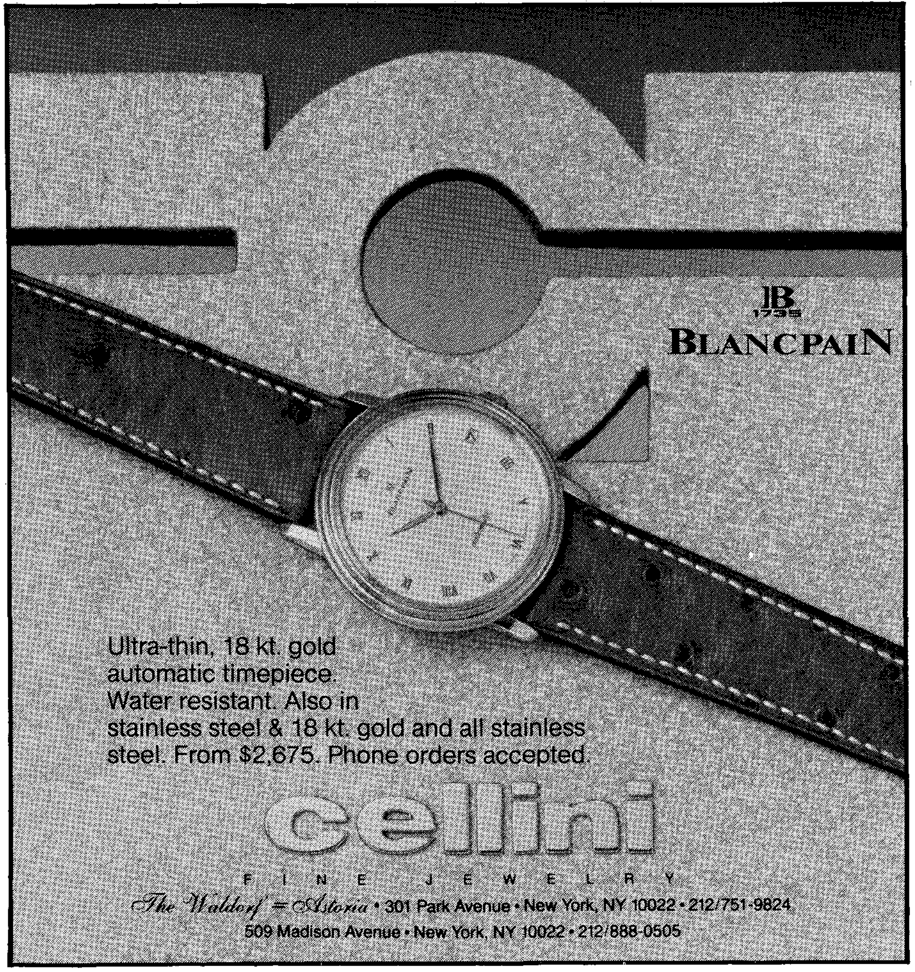
This morning marks a return to my regular schedule. I am taking the IRT to work. At the 66th Street stop, it is announced that a passenger has had a heart attack. Over the loudspeaker comes "Is there a doctor on the train?" I wonder, What doctor rides the subway? I think how lucky we were. Al could have been surrounded by no one but rush-hour strangers and a conductor begging for help.

SUNDAY, MAY 1

Six weeks after his heart attack, Allan returned to St. Luke's for additional angioplasty on the remaining blocked arteries. "It felt like a heart attack all over again." But it was successful.

After another six weeks, he returned, as an outpatient, for a stress test. Under controlled circumstances, he ran, at an ever-increasing speed, on a treadmill until his pulse reached 175. Thallium dye was injected to detect blockages. It was photographed and compared with the prior tests. Allan's performance was excellent. In August he returns for a checkup and angiogram.

But for now, Allan can resume all his normal activities—he bikes, jogs, plays softball, and even wind-surfs—and we can resume life as we know it. ■



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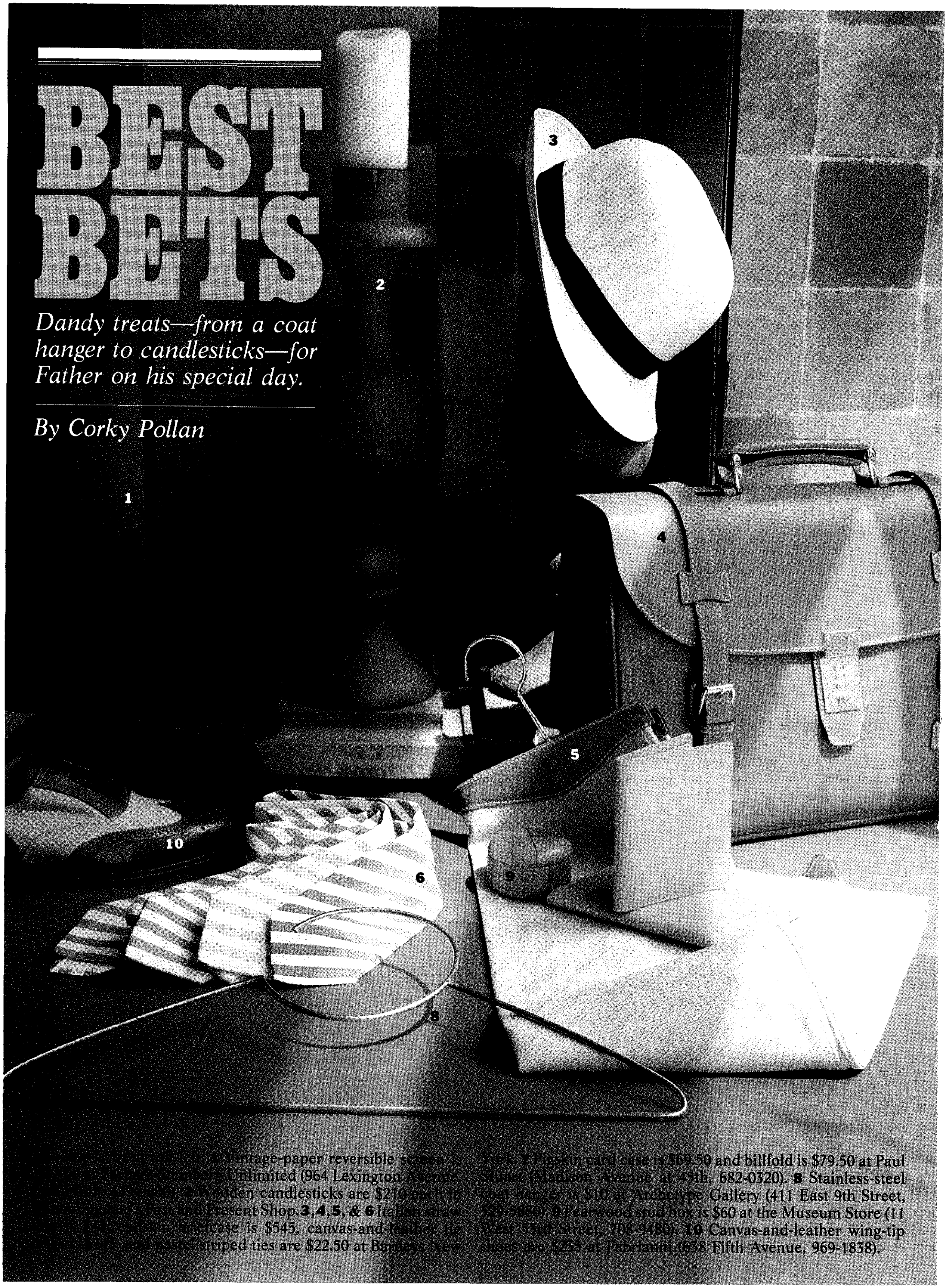


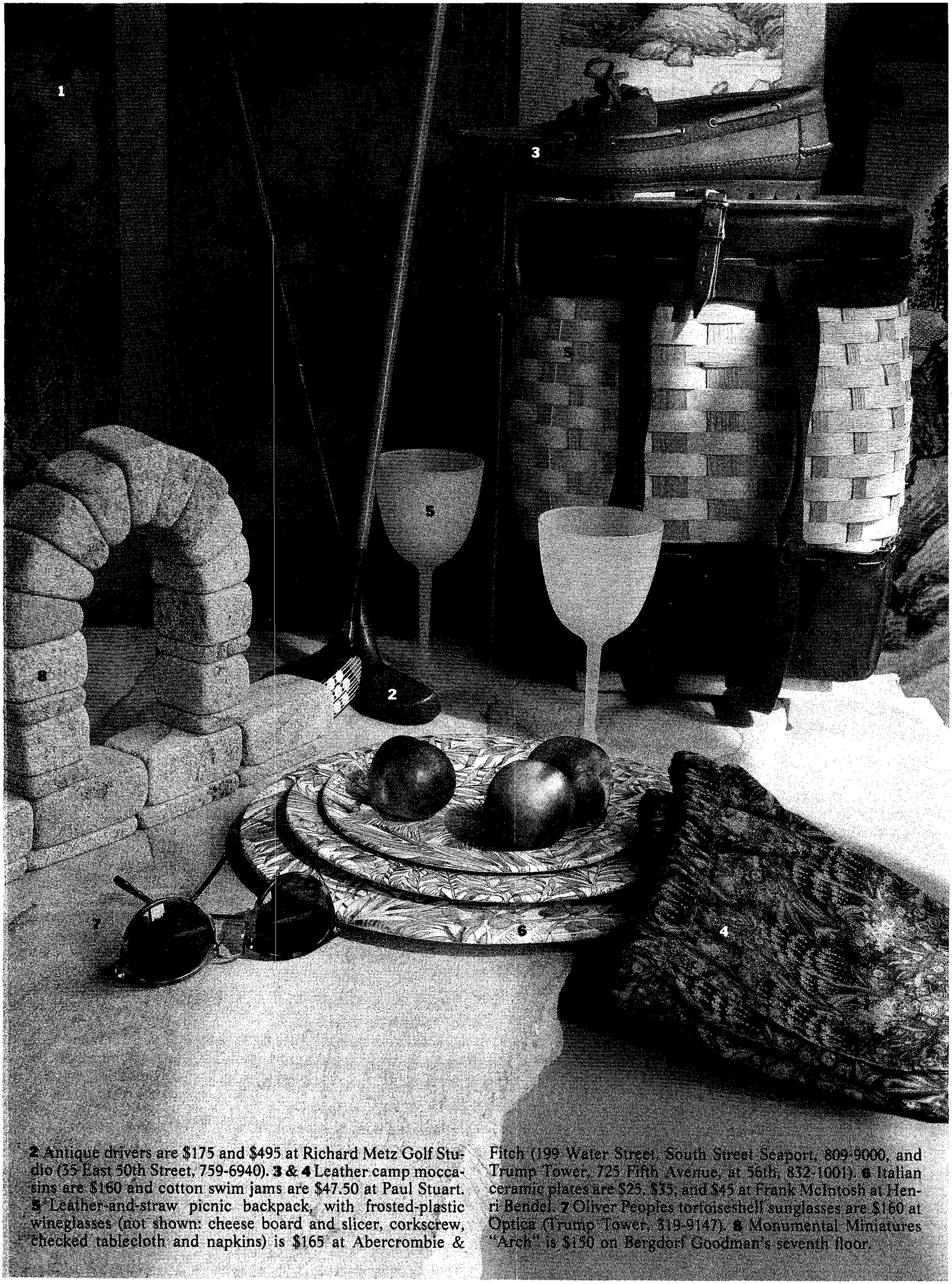
BEST BETS

Dandy treats—from a coat hanger to candlesticks—for Father on his special day.

By Corky Pollan

[illegible] **1** Vintage-paper reversible screen is [illegible] Unlimited (964 Lexington Avenue, [illegible]). **2** Wooden candlesticks are $210 each in [illegible] Past and Present Shop. **3, 4, 5, & 6** Italian straw [illegible] briefcase is $545, canvas-and-leather tie [illegible] pastel striped ties are $22.50 at Barneys New York. **7** Pigskin card case is $69.50 and billfold is $79.50 at Paul Stuart (Madison Avenue at 45th, 682-0320). **8** Stainless-steel coat hanger is $10 at Archetype Gallery (411 East 9th Street, 529-5880). **9** Pearwood stud box is $60 at the Museum Store (11 West 53rd Street, 708-9480). **10** Canvas-and-leather wing-tip shoes are $235 at Fabrianni (638 Fifth Avenue, 969-1838).

PHOTOGRAPHED BY MARIA ROBLEDO



2 Antique drivers are $175 and $495 at Richard Metz Golf Studio (35 East 50th Street, 759-6940). **3 & 4** Leather camp moccasins are $160 and cotton swim jams are $47.50 at Paul Stuart. **5** Leather-and-straw picnic backpack, with frosted-plastic wineglasses (not shown: cheese board and slicer, corkscrew, checked tablecloth and napkins) is $165 at Abercrombie & Fitch (199 Water Street, South Street Seaport, 809-9000, and Trump Tower, 725 Fifth Avenue, at 56th, 832-1001). **6** Italian ceramic plates are $25, $35, and $45 at Frank McIntosh at Henri Bendel. **7** Oliver Peoples tortoiseshell sunglasses are $160 at Optica (Trump Tower, 319-9147). **8** Monumental Miniatures "Arch" is $150 on Bergdorf Goodman's seventh floor.

Movies/David Denby

DIAMONDS ARE A GIRL'S BEST FRIEND

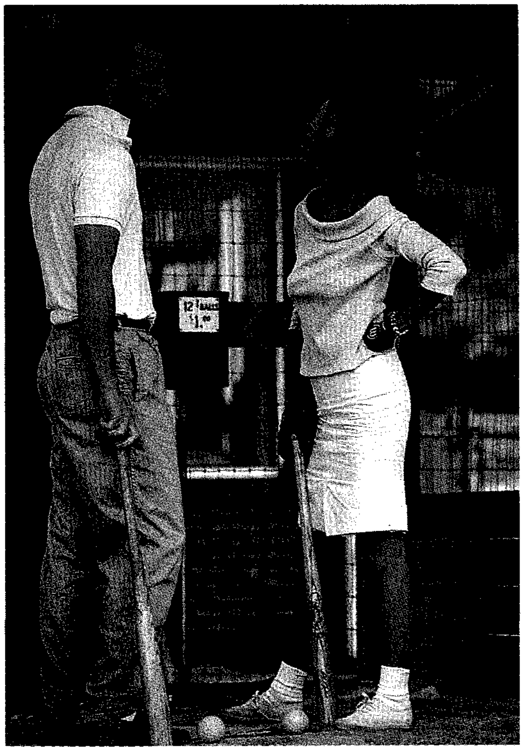
"...*Bull Durham* is a pleasing folkloric comedy about sex and baseball. The farce *Big Business* flees creativity like a plague..."

GENUINE WRITING IN AMERICAN MOVIES is now so rare that some of us may enjoy hearing a line of exuberantly composed dialogue even if it isn't all that good. Ron Shelton, who wrote and directed **Bull Durham,** a folkloric comedy about sex and baseball, has an uncertain ear. He can be arch and show-offy, but he can also work up an eloquent and dazzlingly eccentric speech. He likes to let a line swell and burst—he sends things over the top. When was the last time you heard a character in a commercial American movie insist that "the novels of Susan Sontag are self-indulgent trash"?

At the center of *Bull Durham* is a highly loquacious woman, Annie Savoy (Susan Sarandon), a part-time literature teacher who adores baseball. Each year, at the beginning of the minor-league season, Annie selects a young man from the Durham Bulls—an obscure team in North Carolina—as her lover for the season. *She* selects; the boy is presumed to be grateful for the gifts she bestows on him, which include not only her sumptuous beauty and considerable appetite but her amazing understanding of baseball. Swaggering, lustful Annie, as you may have gathered, is a male literary fantasy—the ideal mistress for an intelligent athlete. (Some years before writing the Roger Spottiswoode movie *Under Fire,* his first major credit, Shelton was a minor-league ballplayer in the Baltimore Orioles' farm system.)

Annie, who teaches her young man baseball and how to make love to a woman, hardly seems to exist apart from her talk, which is continuous, rambling, and oddly adorned with quotations from Whitman and major religions. She's a sort of baseball bohemian and camp follower who lives in a Victorian house that she has turned into a candlelit shrine to her own generous nature. Sarandon, who has more than once injected a little heat into our infantile movies, makes Annie commanding, somewhat rattling, even crazy, and usually very funny. It's a hard role to play—Annie has no reality apart from Shelton's dream of her—but Sarandon warms up the movie. She's lustrous and flamboyant.

At the beginning of *Bull Durham,* Annie is having a hard time choosing between two ballplayers—Ebby Calvin "Nuke" LaLoosh (Tim Robbins), a gangly million-dollar bonus baby, perhaps nineteen years old, who has a great right arm and will surely pitch in the majors some day, and Crash Davis (Kevin Costner), a veteran minor-league catcher who has been sent down from Triple-A ball to teach LaLoosh a few things about pitching. She winds up choosing both.



BALLPARK FIGURES: *Kevin Costner and Susan Sarandon.*

Photograph by Matthew Naythons/Gamma-Liaison.

Nuke LaLoosh is the classic hero/clown of so many baseball stories, a boy of great talent who has no brains and no discipline—a bumpkin with a million dollars in his back pocket. Tim Robbins, who has a rubbery, comic-book face (he could be one of Archie's friends), appears so elongated that his brain has lost touch with the rest of his body. Shiny-eyed as a kid in front of an ice-cream parlor, Nuke eagerly takes Annie up on her offer, but Crash, who has been around for a long time and doesn't want to compete with another man, refuses her. As we can see from the beginning, the string-bean Nuke—an arrogant doofus—is the wrong man for Annie. "His lovemaking is like his pitching—all over the place," she says. She doesn't call it lovemaking, but you get the idea.

Bull Durham has the shape and tone of a tall tale recounted during a rain delay, but it also displays a pleasing inside knowledge of baseball. For the game has a complexity that only the richest fabric of words can capture. Tim McCarver, the Mets' brilliant announcer (and, like Crash, a catcher), has taught many of us that nothing is irrelevant. Baseball draws on statistics; it also draws on stories, jokes, analysis, speculation. Shelton gets that gabby inclusiveness—the way everything flows into baseball and everything flows out of it—into the movie. Annie brings philosophy, religion, and poetry to her understanding of the game, and, oddly, she's not a phony; she knows what she's talking about.

For anyone who knows baseball, earlier movies about the game hardly ever worked. The actors were always the wrong size—too small or too slender, without the thick necks and thighs of baseball players, and without the moves, too; the plays seemed slow and tame. *Bull Durham* is set in the minor leagues, and the baseball scenes center not on a climactic home run or a great catch but on what's going on in a young pitcher's mind. The small scale of the action is acceptable as a comic convention. Kevin Costner has a decent swing, and Tim Robbins works up a very funny right-handed version of Fernando Valenzuela's perilous, look-to-the-heavens pitching motion.

And because the movie is mostly about players who aren't going to make it—who are held to baseball by their love of the game rather than by money—Shelton's nostalgic poetry is pure. He captures the pleasant, mediocre tones of the minors, the faded dark greens and tobacco-juice browns, the shabby buses, bars, and locker rooms of Nowheresville. The movie has a grave affection for such cultural oddities as the impenetrable jargon of coaches, the actual words of a nose-to-nose argument with an umpire, and, best of all, the deep-down melancholy and superstitiousness of ballplayers. How could they not be superstitious when success eludes even the greatest hitters 400 times a season?

Kevin Costner's Crash Davis confronts the treachery of fate every day. An astute, knowledgeable man, he probably thinks too much about what he's doing when he plays. His instincts have never been quite good enough to take over his game, and he has spent most of his life in Triple-A ball, piling up the minor-league record for career homers—a dubious honor. Crash is the kind of middling player who becomes a great manager—bitter, dominating intelligence bursts from almost everything he says. Costner, who was too recessive and almost boring in *No Way Out* and *The Untouchables,* gives his best performance so far. His voice is flat but harsh and penetrating, and he shows unsuspected comic abilities. When this actor snarls, he becomes a star.

Nuke LaLoosh is such a flap-winged jerk that his mere existence is an affront to Crash, but the old catcher teaches him anyway because that's his job. Crash loves the game—and Nuke has the mysterious quality, natural talent, that has eluded him. *Bull Durham* isn't about much of anything, but this amiable shaggy-dog fable has a soothing charm. Baseball, as Annie never tires of saying, is like sex. You have to learn the moves and then stop thinking. She teaches LaLoosh to "breathe" through his eyelids when he pitches, like the great Valenzuela, and she makes a man out of him; but the movie becomes truly sexual, and truly romantic, only when Crash appears at her door. Shelton stops jabbering then. He's with them in spirit, the minor-leaguers, in the long innings of their love for the game.

IN **Big Business,** THE LATEST FORMULA comedy from the Disney formula-comedy factory, two pairs of identical-twin sisters get mixed up at birth. . . . What? You're lost already? I'm amazed. Let's try again: Both of the sisters played by Lily Tomlin should be hicks living in the boonies somewhere, but because of this accident at birth, one winds up in New York as a very unhappy corporate executive. At the same time, both of the sisters played by Bette Midler should be *happy* corporate executives in New York, but one of them has wound up as a very unhappy hick in the Ozarks. They all meet at the Plaza Hotel . . . ex-husbands . . . Italian lovers . . . identical dresses . . . mirror scene . . . you fill in the rest.

The movie's dumb-farce premise is so convoluted that you waste a good part of your energy just figuring out which sister you are looking at. This is not the fault of the actresses, who are both wonderful in each of their two parts. Midler is particularly funny as the bored country girl who longs for the New York high life and who, when she gets to the city, receives each bauble of luxury—a room at the Plaza, a dress, a kiss from a handsome man—with a small shiver of ecstasy. Midler shifts her abundant flesh with the speed of a dancer—she's become a more volatile version of Mae West. Tomlin has her best moments as the dithering, unwilling corporate executive who finds her first happiness in the arms of Fred Ward's blunt down-home boy. She's ravished by his simplicity. But *Big Business* is the kind of mechanical comedy that flees from creativity as from a plague. Director Jim Abrahams appears to want to make only gimmick movies. He has talent, but he's a man who juggles four balls in the air at once because he's afraid that if he plays with one ball, he'll drop it.

BARBARA HERSHEY, SLIGHTLY WEAK AND unformed in the recent movies she has made with Woody Allen and Barry Levinson, gives a strikingly forceful performance in **A World Apart,** the story of a fiercely determined anti-apartheid activist in South Africa. Directed by the great British cinematographer Chris Menges, the movie is set in 1963, at the time of the notorious 90-day-detention act. Diana Roth (Hershey), who is based on the mother of screenwriter Shawn Slovo, is an upper-middle-class journalist arrested in her own home for attacking apartheid and imprisoned without trial. As Hershey plays Diana, she's a rather haughty and challenging woman accustomed to privilege and deference. Hershey has developed a level stare and a steady carriage; her accent (to my ear) is not only authentic but properly cultivated, and she never gives in to the temptations of self-conscious nobility—the kind of grandstanding that ruined Kate Nelligan's work in *Eleni.*

The movie is told from the point of view of Diana's daughter Molly, a thirteen-year-old who inevitably sees Diana as cold, distant, and secretive—an unloving mother—and not as a heroine and martyr. Menges and Slovo, working very soberly, convey the way a renegade parent can unintentionally mess up the life of a young girl. No judgment is made; Diana is not an indifferent mother, but, like most political people who take risks, she's guarded and slightly inhuman: Hershey captures the rigidity that comes with great moral fervor and resolve. *A World Apart* is a fine achievement, but I wish the movie had been more forthcoming on one point. Diana Roth and her husband (who goes into exile) are both Communists, and although we can see that Diana is fervently anti-apartheid, we get no idea—not a hint—of what the Communists were trying to do in South Africa. Even virtuous people and martyrs can have hidden agendas, and the movie, by not addressing the issue, makes us wonder. ■

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Dance/Tobi Tobias

ACROBATS OF GOD

> "...The love Morris has for dance as a discipline and for dancers as a holy breed infuses his new work and warms its intelligence..."

American Ballet Theatre, IN RESIDENCE at the Met, has an exhilarating hit in Mark Morris's *Drink to Me Only With Thine Eyes*. Set to Virgil Thomson's *Études for Piano,* the ballet is typical of Morris in its complex structure, trenchant musicality, rich dynamic range, and wicked humor (that piano sits smack center-stage). Some of its givens are simple and pristine: Its modest twelve-member cast is chastely uniformed in white—Sunday-best—practice clothes; it forgoes narrative, character, and emotional entanglements. Its extravagance lies in its penetrating examination of the language and conventions of classical dancing and in its surging energy. It's a tidal wave of dancing, with one or two contemplative moments in which the dancers gather themselves in and let the choreographic inventions coalesce.

The love Morris has for dancing as a discipline and for dancers as a holy breed infuses the piece and warms its formidable intelligence. Morris sees the relationship between the pleasure to be had in mastering the simplest school exercises (the feet springing neatly, say, from a closed to an open position) and the ecstasy—part physical, part spiritual—advanced practitioners at the peak of their form can feel when they execute the most difficult figures. His choreography sets that relationship out plain as day and blesses it.

Like many master craftsmen, Morris is at once frugal and ingenious with his material. Each time one of his governing images is repeated in yet another guise, our understanding of it, and of its ramifications, expands. The ballet opens with a woman borne stiffly horizontal, one leg folded slightly as if on the first breath of a forward-curving extension; midway through, we see her, again supported by her cavalier, standing vertically, then swiveled and promenaded in a similar position. Only then do we realize that the configuration originally looked so odd merely because Morris had shifted its customary axis. Other recurring motifs create resonance by referring to ballet history and its implicit life in the dancing present. The arms that frame the head, crossed at the wrist with the hands drooping softly, recall Baryshnikov in *Les Sylphides* and *Spectre de la Rose* and, through him, Nijinsky.

Morris has peopled his ballet with some of the most compelling dancers in the company—mensches, every one of them—paying little regard to their rank.

MORRIS DANCE: *Baryshnikov and Moore of ABT.*

Principals, soloists, and newcomers to the corps de ballet participate on equal terms in this ensemble. Baryshnikov is just one of the boys. After he whips through a brilliant little solo sequence of assorted turns, finishing uncannily in a recumbent pose, Robert Hill strolls on and matter-of-factly echoes it, back to the audience, in the upstage shadows. Freed from the stultifying curse of stardom, Baryshnikov looks more engaged and real than he has in several seasons. Another senior performer, Martine van Hamel, whose technique has been unraveling alarmingly of late, dances here with her old plush confidence.

Ignoring the assessments ABT has made of its younger contingent, Morris has rescued Kathleen Moore from the character-dancer slot to which the company consigned her far too early, and has used Carld Jonassaint for the weighty authority of his presence instead of treating him like just another capable fellow from the corps. Does it take an outsider to inject such freshness and vitality into ABT? The last time the company looked so full of beans was in 1976, when Twyla Tharp gave it *Push Comes to Shove.*

Baryshnikov once called the late Antony Tudor the conscience of ABT, and the company is expending some effort to keep his ballets alive in its repertory. This season saw the revival of the 1938 *Gala Performance,* a gentle satire of ballet style and ballet manners at the turn of the century. The action brings together—first behind the scenes, then before an audience—three reigning stars, each the exponent of a particular school: the Queen of the Dance, from Moscow; the Daughter of Terpsichore, from Paris; and, most imposing, the Goddess of the Dance, from Milan. Their behavior to everyone within spitting distance—partners, ballet master, conductor, corps de ballet, dresser, and one another—is uniformly inconsiderate, but when it comes to dancing, each is awful in her unique way.

The Russian ballerina, a pirouette specialist, is dizzy with self-congratulation. Grinning at her audience through deformed ports de bras, she shamelessly milks its applause. The French *danseuse* is a piece of fluff, as frivolous as her ruffled pink tutu. She's so busy charming her public with over-the-shoulder *œillades,* she barely has time to attend to her inconsequential choreography, a flock of jetés and fussy little beats. The Italian diva, whose ostrich-feather headdress adds at least a foot to her height, performs her arcane rites of balance in an atmosphere weighted with solemnity. Only in the finale, when she has commandeered center stage from her rivals, does she manage the ghost of a smile.

In this staging by Sallie Wilson, the cast I saw was uneven in its approach. As

Photograph by Martha Swope.

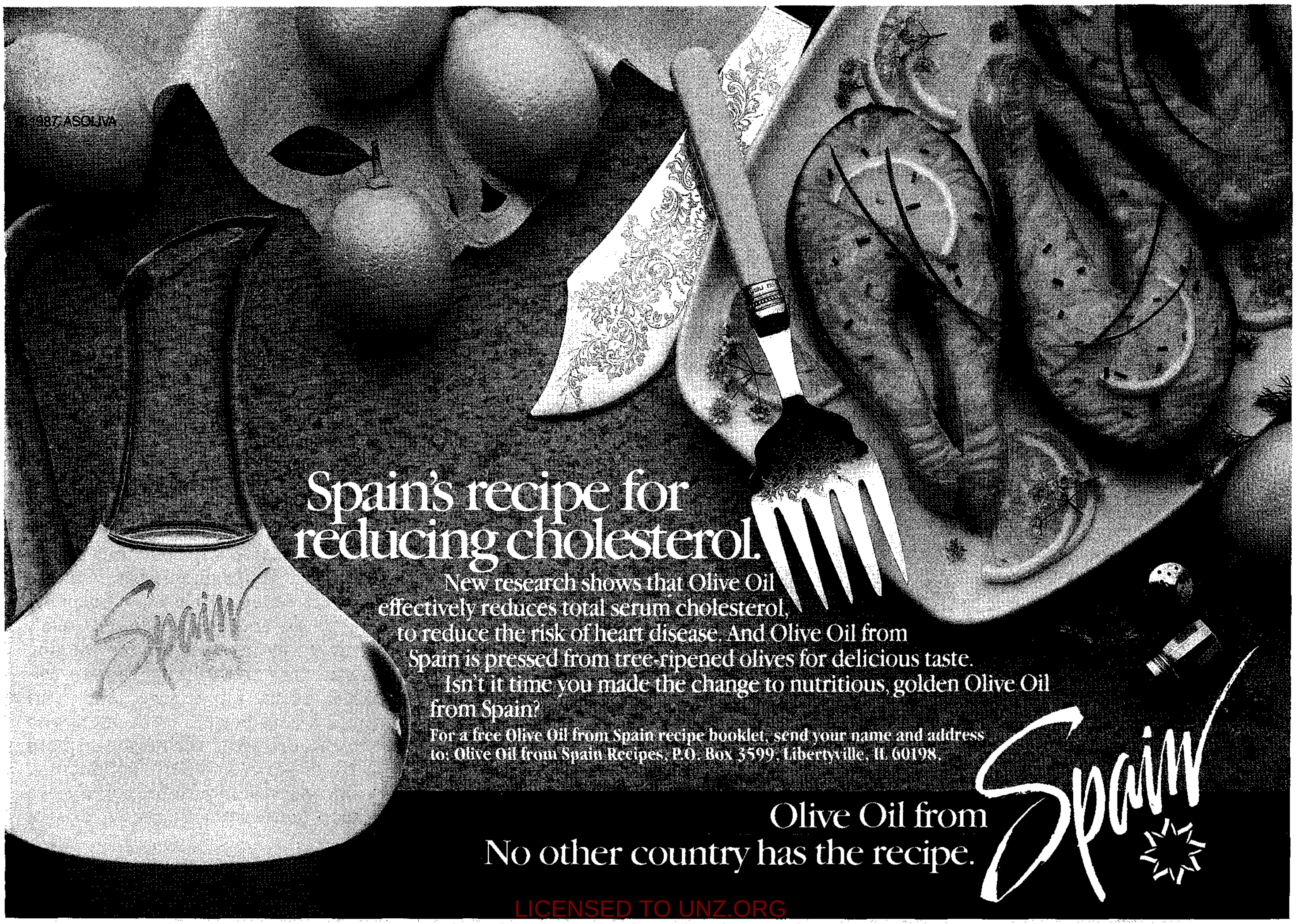
the Russian ballerina (Wilson's former role), Martine van Hamel offered a caricature even the Trockadero gang would tone down. The Italian ballerina was overplayed, too, by Cynthia Gregory, but redeemed by Gregory's basing her mordant portrait on her own formidable stage personality and skills. Alessandra Ferri was just right as the Parisian soubrette—silly as a drunken butterfly. The effect the piece intends (irony rather than mockery) is too subtle for a gargantuan house like the Met, but the ballet still has the power to suggest that every legend-worthy ballerina is something of a *monstre sacré* and that the next generation may well find preposterous the schools of dance we honor today.

THE ART OF THE CIRCUS IS A VENERABLE one that generates its own peculiar glamour. The mystique arises, I think, from the skills involved (and the danger that often accompanies their execution), the combination of rambunctiousness with pathos in the clowning, the grotesque fascination of the sideshows, and the "wild" animals that are "tamed," while their gentler cousins are made to perform absurd tricks. To all this is added the bourgeois spectator's romantic view of circus folk as a troupe of exotic vagabonds whose tawdry life is somehow more authentically human—earthier, freer, more adventurous—than his own.

Montreal's one-ring **Cirque du Soleil,** which has pitched its tent down at Battery Park for some weeks, has gone to great lengths to swathe its uneven offerings in theatrical trappings: space-age lighting and musical effects (all dated) and a story line in which the members of the troupe are transformed from a pack of cornball tourists to "Arabian Nights" figures before they're allowed to get on with their specialty acts. Nothing could be less conducive to enchantment—or more intrusive upon serious business such as juggling or wire-walking—than their amateurish performance as gaudy spirits. For my money, they could have dispensed with the arty folderol and instead provided animals, "freaks," sawdust, and cotton candy. I'm fully aware of the exploitation that can be involved in exhibiting man and beast, so much so that I quit going to Barnum & Bailey once I'd done my duty by my kids. Still, a circus is a lesser affair without the seals and the tattooed man.

Since *I* was a child, my circus favorites have been the jugglers and the aerialists, no doubt because they deal in elements central to dancing—rhythm, coordination, daring flight through space. Cirque du Soleil's aerialists, a pair called The Andrews, provide lots of plunging-through-the-air excitement with fresh good humor. The jugglers are even better. Daniel Le Bateleur manipulates three balls as if their weight altered with each shift in pattern, while a trio from Peking does mesmerizing things with badminton racquets and colored rings. Forget the technical miracle; what takes your breath away is the fleeting but impeccably designed pictures in the air created by the objects' blurred trajectories.

As for areas that are not my cup of tea, the contortionist Angela Laurier is certainly proficient; she's got the spine of a snake. Unfortunately, she has the looks and personality of a cheerleader, so her performance lacks the eeriness critical to the work. Eric Varelas and Amélie Demay, who provide some expert hand balancing, make an odd couple, especially when they're mounted scalp to scalp; he maintains his sweet, elfin appeal while she acts as if she's possessed by the Devil. The tightrope walkers, Agathe Olivier and Antoine Rigot, are a pedestrian though competetent duo; yet I am grateful for their enlarging the scope of my dance experience. Not even the flashiest of ballet technicians I've encountered has managed to execute bourreés on pointe along a steel rope stretched some eight feet above the floor. ▬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Music/Peter G. Davis

OPERA TO GO

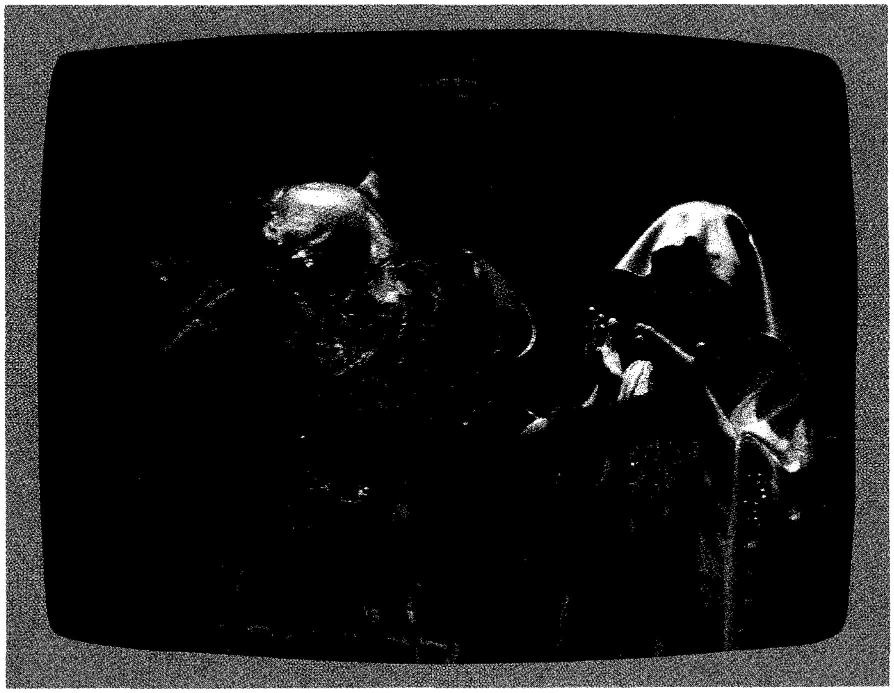
"...Three superior videocassettes for the home VCR: the Met's *Francesca,* the Bolshoi's *Pique Dame,* the ENO's *Gloriana...*"

ONE DAY SOON, A RECORD-COMPANY EXecutive confidently tells me, all music for home consumption will come with a video track. Prospective purchasers of Beethoven's Fifth Symphony will decide not only on the performance they want to hear but also on the one they want to watch. Which conductor/director will it be—Bernstein/Spielberg, Levine/Ponnelle, Muti/Russell, Hogwood/Sellars, Abbado/Zeffirelli? Actually, by then the conductor probably won't matter that much. Musical interpretation is bound to be of minor consequence compared with the astonishing visual fantasias creative directors will surely weave around the standard repertory. I can't wait.

Even now, classical-music videos are plentiful, although the choice is restricted mainly to live performances, mostly of opera, filmed more or less as they happened. This makes sense theoretically, since opera is meant to be seen as well as heard, and an armchair fan can already travel from the Met to the Bolshoi, stopping off along the way at Covent Garden, Glyndebourne, La Scala, or Salzburg. The results are wildly inconsistent—filming opera has always been a tricky business, and sometimes even the best productions look stiff, cramped, and unnatural when transferred to the small screen. But there are advantages, too, and I can recommend at least three superior videocassettes of performances New York operagoers will recall and may want to reexperience.

My pick from the current Metropolitan offerings—there are now nearly twenty—is Zandonai's **Francesca da Rimini** (Paramount Home Video RV56). Even though this 1984 production was not a popular success, it struck me at the time as one of the Met's finest artistic accomplishments of the past decade. For once, everything was done right, and the needs of an elusive, easily bruised opera were served with intelligence, sensitivity, and imagination. Ezio Frigerio's precisely decorated Renaissance tableaux, Piero Faggioni's poetically stylized direction, a carefully chosen cast built around Renata Scotto and Placido Domingo in optimum form, the orchestra sounding gorgeous under James Levine's loving hand—it all came together beautifully, and who cares if a few high-culture snobs sneered at this heavily perfumed, post-Puccinian melodrama?

For those with a soft spot for turn-of-the-century verismo, the video version will be an unexpected gift, and especially welcome since a revival seems unlikely. Of course, the impact of the full stage picture could not be captured, but the camera work is unusually graceful and dramatically apt, probably because Faggioni supervised the filming himself.



PEAK PERFORMANCES: *Domingo and Scotto in Zandonai's* Francesca da Rimini *at the Met.*

Francesca da Rimini may have been one of the Met's more extravagant indulgences, but I'm grateful both for it and for this permanent document—enough, in fact, to thank the company's favorite rich angel, Mrs. Sybil Harrington, who once again paid the bills.

Time stands still at the Bolshoi, and many opera buffs insist that time should always be so obliging. Nineteenth-century operatic traditions live on unashamedly in Moscow, and whoever yearns for old-fashioned opera on a grand scale should sample videotapes of four recent Bolshoi performances: *Boris Godunov, Khovanshchina, Eugene Onegin,* and *Pique Dame,* elaborate productions that must look very much like the ones the composers themselves saw a century ago. Amazingly enough, they still work today, primarily because everyone involved seems convinced to the marrow that this is the only possible way to put these operas on the stage. I headed straight for **Pique Dame** (Kultur 1164), the hit show during the Bolshoi's 1975 visit to New York, and found it just as exciting in this performance, filmed back home in 1983 with much the same cast.

It may take some mental adjustment for acceptance of such broad acting and vocal styles, but the singers connect so directly and passionately with the piece that a viewer can hardly resist being swept along. After he finally doffs that ridiculous powdered wig, Vladimir Atlantov is particularly frightening as he shows us how the obsessed Herman gradually self-destructs, and even over the tube's constricted sound system, his ringing dramatic tenor is thrilling. Tamara Milashkina, Elena Obraztsova, and Yuri Mazurok are all Bolshoi front-liners who rise to the occasion, obviously inspired by Yuri Simonov's superb conducting. Now that *glasnost* is with us, perhaps we will hear more from Simonov, one of

Photograph by Beatriz Schiller.

Russia's greatest unpromoted musicians.

Four summers ago, the English National Opera visited the Metropolitan Opera house, the last company from overseas to come here before such visits became financially prohibitive. The ENO's controversial novelty at the time was Jonathan Miller's Mafia version of *Rigoletto,* set in New York's Little Italy, but the production most fondly remembered turned out to be Benjamin Britten's **Gloriana.** Composed to celebrate the coronation of Queen Elizabeth II, in 1953, the opera was a disaster at its premiere—a harshly unsentimental portrait of the aging Elizabeth I was hardly the sort of entertainment that a festive audience wanted to see. It has taken 35 years, but *Gloriana* is now recognized as one of Britten's richest dramatic scores, thanks largely to the ENO's wonderful production, now available for all to see (Home Vision RM Arts GLO 01).

Each scene of Colin Graham's production has a crisp visual definition and theatrical vitality, even when focusing on the purely decorative pageantlike divertissements and colorful courtly ceremonies. What the opera really aims for, though, is an ironic and intimate character study of yet another typical Brittenesque outsider—Queen Elizabeth herself, trapped in a social milieu of her own creation, her best and worst instincts constantly in conflict. It is a privilege to reexperience Sarah Walker's virtuoso interpretation, this time at close range, but just seeing and hearing this masterly opera again is a treat not to be missed.

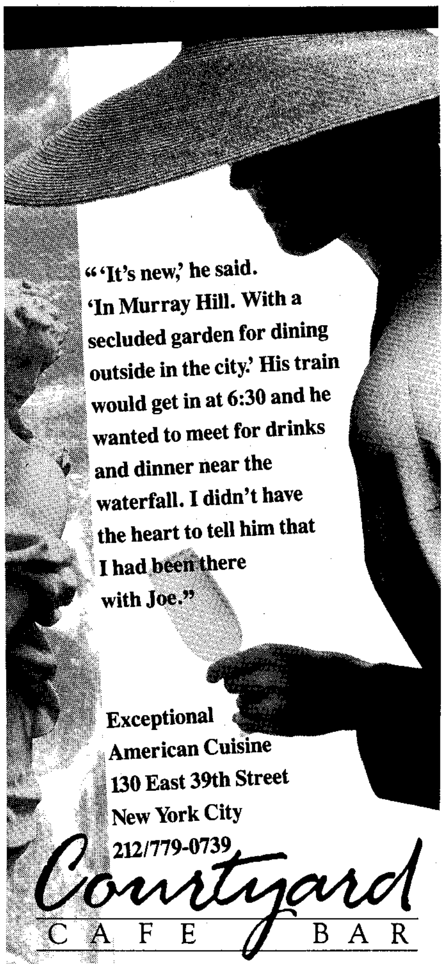
Having seen *Francesca, Pique Dame,* and *Gloriana* onstage, I had a pretty good idea of what to expect, but the all-star **Aida** filmed at La Scala in December 1985 was a new, if perplexing, adventure (Home Vision RM Arts AID 02). The cast seemed tempting—Maria Chiara, Ghena Dimitrova, Luciano Pavarotti, Juan Pons, Nicolai Ghiaurov, and Paata Burchuladze, with Lorin Maazel conducting—and the Pharaonic splendor of Luca Ronconi's production was reported to rival even Franco Zeffirelli's opulent manner and fertile invention. Here is an archaeologist's view of ancient Egypt: gigantic, menacing artifacts that rise from the bowels of the earth to be dragged over the stage by an enslaved populace, creating an atmosphere heavy with cruelty and decadence.

At least that is my guess after peering at the thing in miniature on a tiny TV screen—a possibility Ronconi and set designer Mauro Pagano clearly never took into account when they conceived the spacious dimensions of this production. Perhaps the effect was overwhelming from a good center-orchestra seat, but the look of it, as selectively presented on film, is cluttered, confusing, and even incoherent as the camera wanders aimlessly from one *objet d'opéra* to the next.

Nor is this cast flattered when inspected this closely. Pavarotti, caught just before his recent weight loss, is downright embarrassing, a bemused hulk with heavy blue eye shadow and an infuriatingly self-satisfied grin pasted on his face. But, then, all the singers are evidently determined to make fools of themselves, posing, mugging, and stalking the screen like silent-movie clichés. Heard with one's eyes shut, though, this could pass for a respectable *Aida,* sung to the hilt under Maazel's stately direction. Even that is something of a guess. The low-fi television sound irons out the dynamics, and the whole opera plays at a maddeningly uniform mezzo forte.

Some of the most successful live-opera videos come from the Glyndebourne Festival, and for two good reasons. All Glyndebourne productions are rehearsed for many weeks, and the careful preparation shows. Then, too, the small scale of the auditorium automatically encourages an intimate, life-size performing style that transfers well to film. Both these features distinguish the 1972 **Macbeth,** conducted by John Pritchard, and the lack of big-name stars in the cast should not be a deterrent (Video Arts International VAI 9). Josephine Barstow is bone-chilling as Lady Macbeth, smugly exuding loathsome venom from every pore and singing with steely bravura, and for once the Macbeth—Kostas Paskalis—looms as a dangerously forceful presence. Michael Hadjimischev's spare but dankly atmospheric production always goes right to the point, and even the witch problem is ingeniously solved. The evil creatures look like faceless bundles of foul rags rather than the usual cackling chorus of comic-book crones.

Paul Czinner's film of **Der Rosenkavalier** from Salzburg was a commercial release in 1962, but now that classic performance, elegantly conducted by Herbert von Karajan, can be seen at home (Video Arts International 69001). Elisabeth Schwarzkopf's famous Marschallin is apparently the selling point, but to me, she is the main drawback: Every moment of her calculated interpretation is irritatingly artificial and narcissistically self-absorbed. Since many intelligent people disagree and find her incomparable, try it out for yourself. I much prefer the silver-toned Octavian of Sena Jurinac, whose art is the antithesis of Schwarzkopf's—fresh, instantly responsive, and from the heart. Anneliese Rothenberger (Sophie) and Otto Edelmann (Baron Ochs) are also very fine, but the real magic of this performance is created by a wonderful supporting cast of postwar Viennese artists led by Erich Kunz as Faninal. I doubt if *Der Rosenkavalier* is now performed anywhere with this easy spontaneity and ensemble spirit, even in Vienna. ■


"'It's new,' he said. 'In Murray Hill. With a secluded garden for dining outside in the city.' His train would get in at 6:30 and he wanted to meet for drinks and dinner near the waterfall. I didn't have the heart to tell him that I had been there with Joe."

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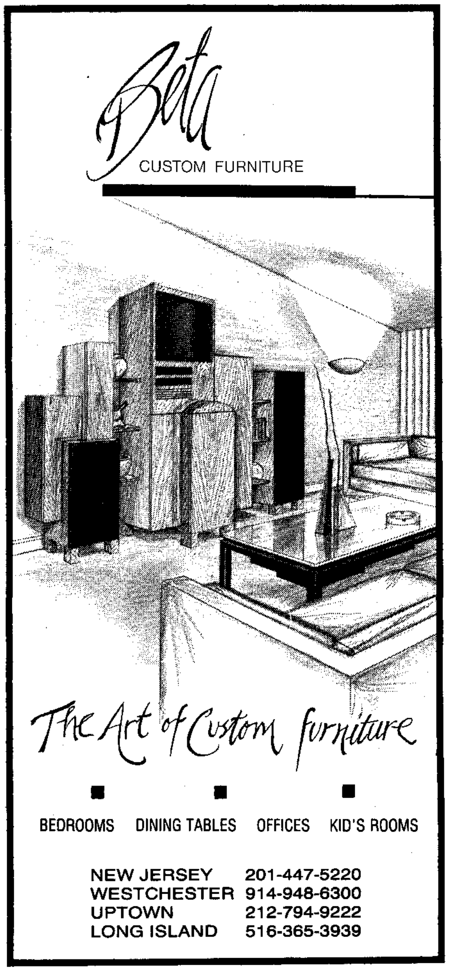
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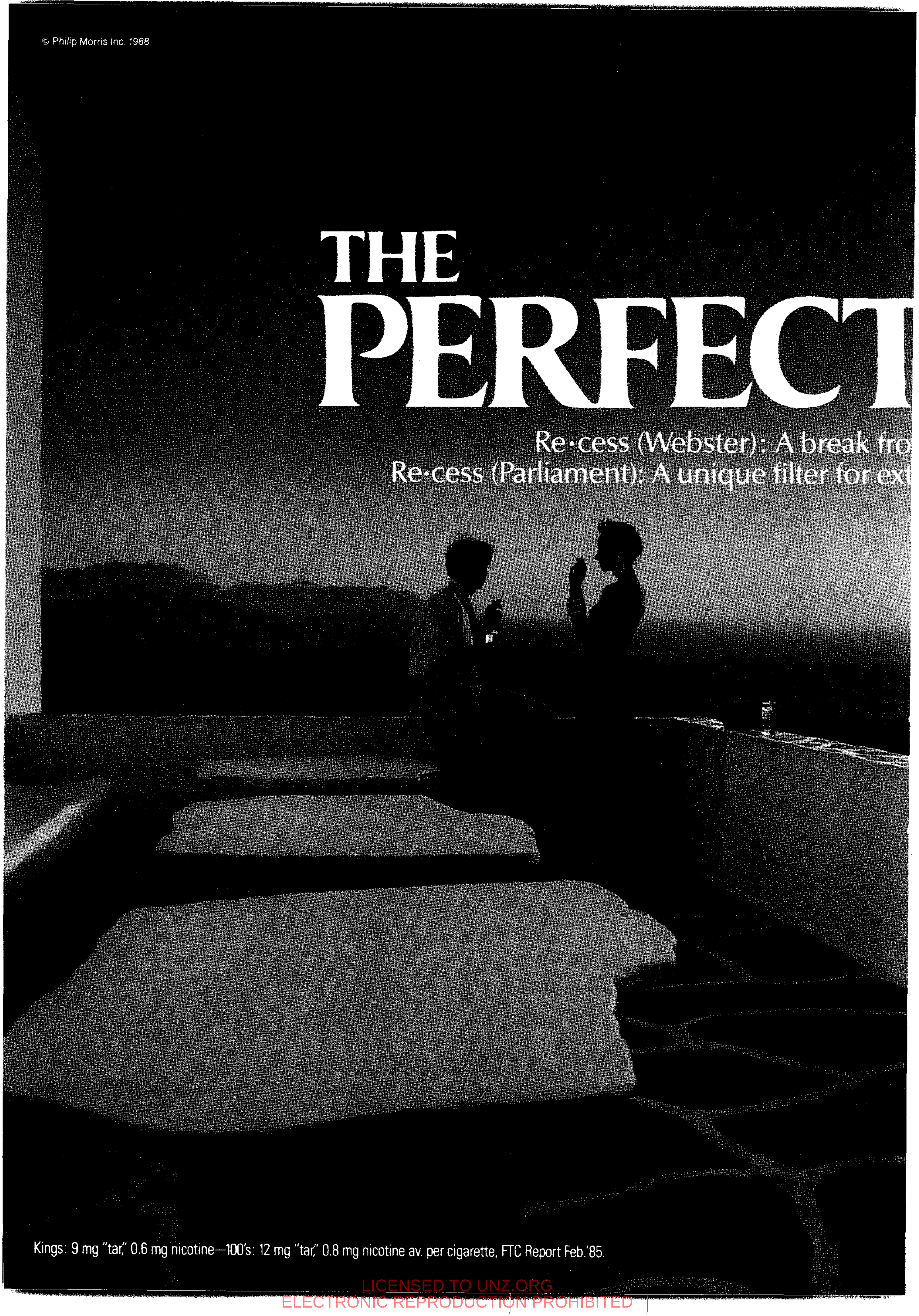
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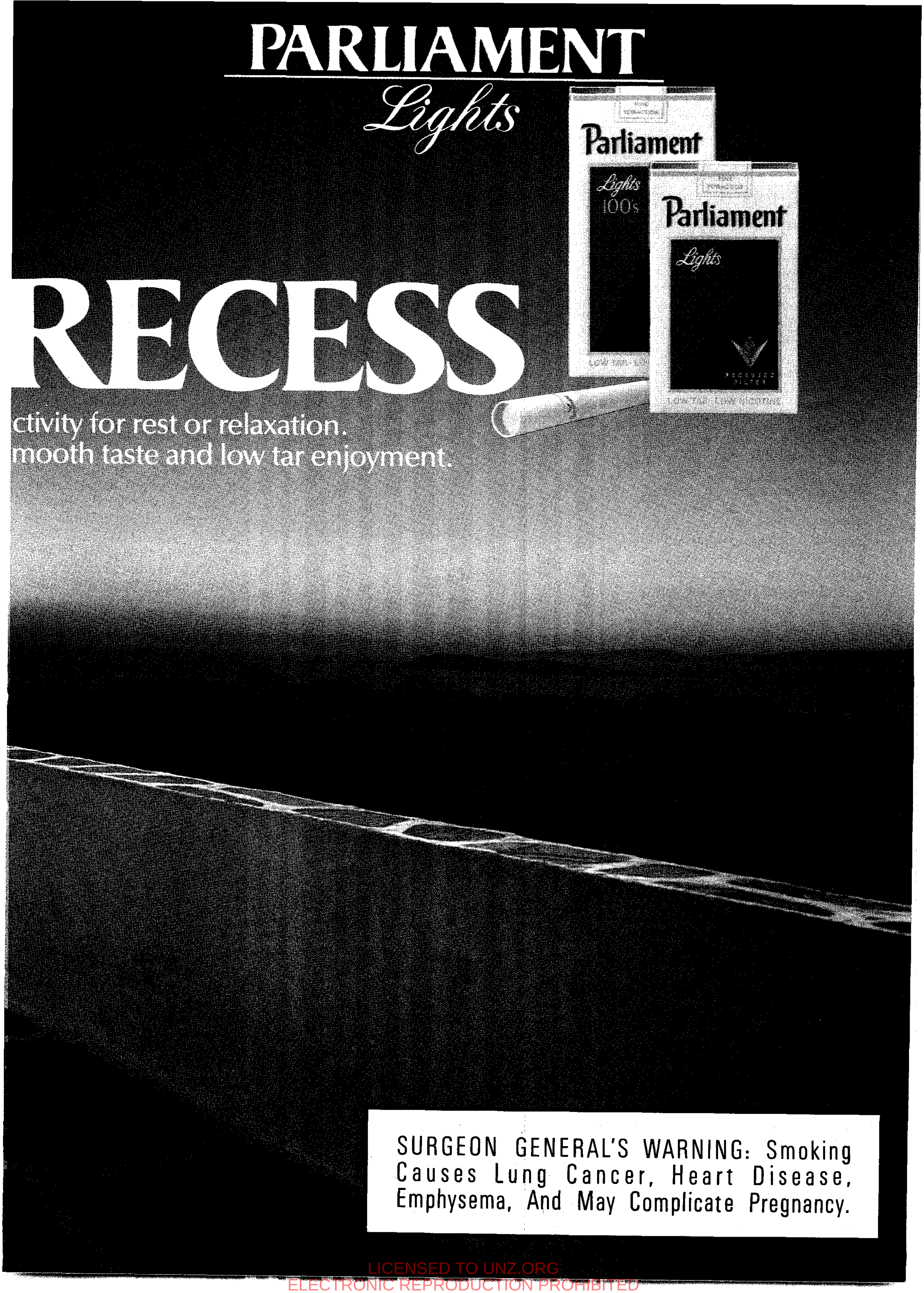
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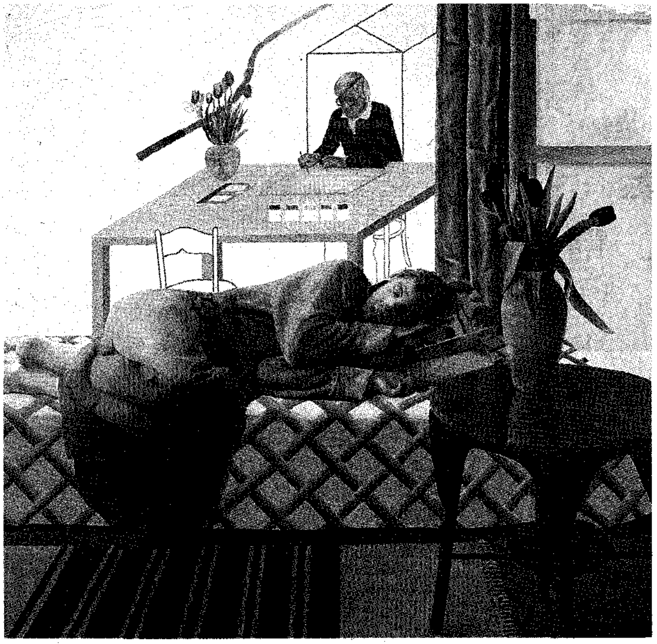
Art/Kay Larson

THE FINE LINE

"...David Hockney is an immensely successful illustrator struggling to escape whatever boundaries he thought he had..."

FRESH FROM LOS ANGELES, WHERE IT must have seemed like a portrait of the city's collective unconscious, **"David Hockney: A Retrospective"** has fallen on stonier ground in New York. Hockney's reputation has never been as high here as in his native London or his adopted L.A. This show will not exactly lodge him in the rafters, yet it displays its share of Hockney's legendary charm, mostly because he has never had a qualm about putting his inadequacies out in full view. There is something endearing about an artist who stumbles along, learning the craft—and the joys—of painting, not caring what anybody thinks, open, for better or worse, to every new experience.



ROOM WITH A VIEW: Model With Unfinished Self-Portrait, *1977.*

Hockney's exemplar for this pilgrim's progress is Picasso, who gleefully went on working in perfect self-absorption until the end of his life. The comparison is a matter of style, not substance: Hockney is not about to shake the foundations of Western art, particularly since he is too indebted to his heroes to measure up to them. It would be pointless to try to extract greatness from a man with the soul of a sprite. Hockney is an immensely successful illustrator, perhaps the best of his day, as he confesses in typically genial fashion in *Model With Unfinished Self-Portrait,* daydreaming his abstractions out of thin air. He is smart enough to recognize the intellectual superiority of Cubism and to sneak it into his pictures as a motif, as he does in *Gonzalez and Shadow,* which wittily compares a jagged Cubist sculpture to its flattened outline. But his own ambitions—style *and* substance—are closer to his other (less obvious) major inspiration, classical Chinese painting, which creates a narrative out of intimate observations.

Telling a story in an age that has devalued narrative has been an obsession of Hockney's since he entered art school in London in 1959. Disenchanted with Abstract Expressionism but also with the somber brown English conventions he had used in his 1955 *Portrait of My Father,* Hockney saw his first full-scale Picasso show in 1960 and simultaneously invented for himself a drawing style that is a cross between Saul Steinberg and Dr. Seuss, though the more common references are Francis Bacon, English Pop, and modern magazine illustration. The calculated cartoonlike madness of his takeoff on Hogarth, a set of etchings from 1961–63 called *A Rake's Progress,* was useful in recording such historic moments in Hockney's life as his scarcely veiled discovery of men (some ambiguously "female" characters have had their breasts sewn on their dresses) and his momentous meeting with Lady Clairol, through whose devices a door opens for the newly blond man onto a sunny seascape.

Hockney found his promised land, Los Angeles, in 1963, the same year he began frequenting New York in the crowded orbits around Andy Warhol. The friends he met then have proved marvelously important: They include Henry Geldzahler, until 1978 the Met's curator of twentieth-century art, and William Lieberman, now chairman of the department. Hockney's presence at the Metropolitan should surprise no one; he obligingly fits the Met's current British-figurative bias. Los Angeles, for that matter, fell all over itself to honor its most famous resident artist. (The show was organized for the Los Angeles County Museum of Art by senior curator Maurice Tuchman and curator Stephanie Barron.) And the Tate Gallery in London will no doubt be glad to get him back this fall.

Hockney follows his enthusiasms until they reach an obvious dead end, a process of self-analysis that can be tracked in the exhibition like a story line. The show has been installed in clumps and bunches to focus on these patterns, confusingly mixing up the historical order and giving the impression that Hockney is more deliberative than he is. In fact, he is good only when he's experimenting. By the mid-sixties—after he'd moved to L.A.—inspired, perhaps, by the city's billboard façades, he settled on the deadpan, murallike style that coincided with American Pop and that reached its height in his famous swimming-pool paintings.

Hockney appreciates evanescence—the glittery surface of water, for instance—and he must have enjoyed the joke of turning it into something permanent. By the end of the sixties, however, he had forgotten to be amused; his paintings turned increasingly literal, reaching a low point in 1970 with the static *Le Parc des sources, Vichy,* of two friends in the gardens, the painter appropriately absent from the third chair.

Perhaps Hockney felt bullied by painting, and also by his success. His art is even more sociable than he is. It offers easy access and instant rewards, lasts just long enough without overstaying its welcome, puts off no one, and honors its intellectual superiors. It's fast-food Cubism. But with the crisis of the seventies, Hockney turned into a theorist, creating a critique of Western single-point perspective that doubles as an objection to the fussiness of realist art and the militarism of Western society. He now prefers the humane "open perspective" of Chinese art, which he extols in a recent film, *A Day on the Grand Canal With the Em-*

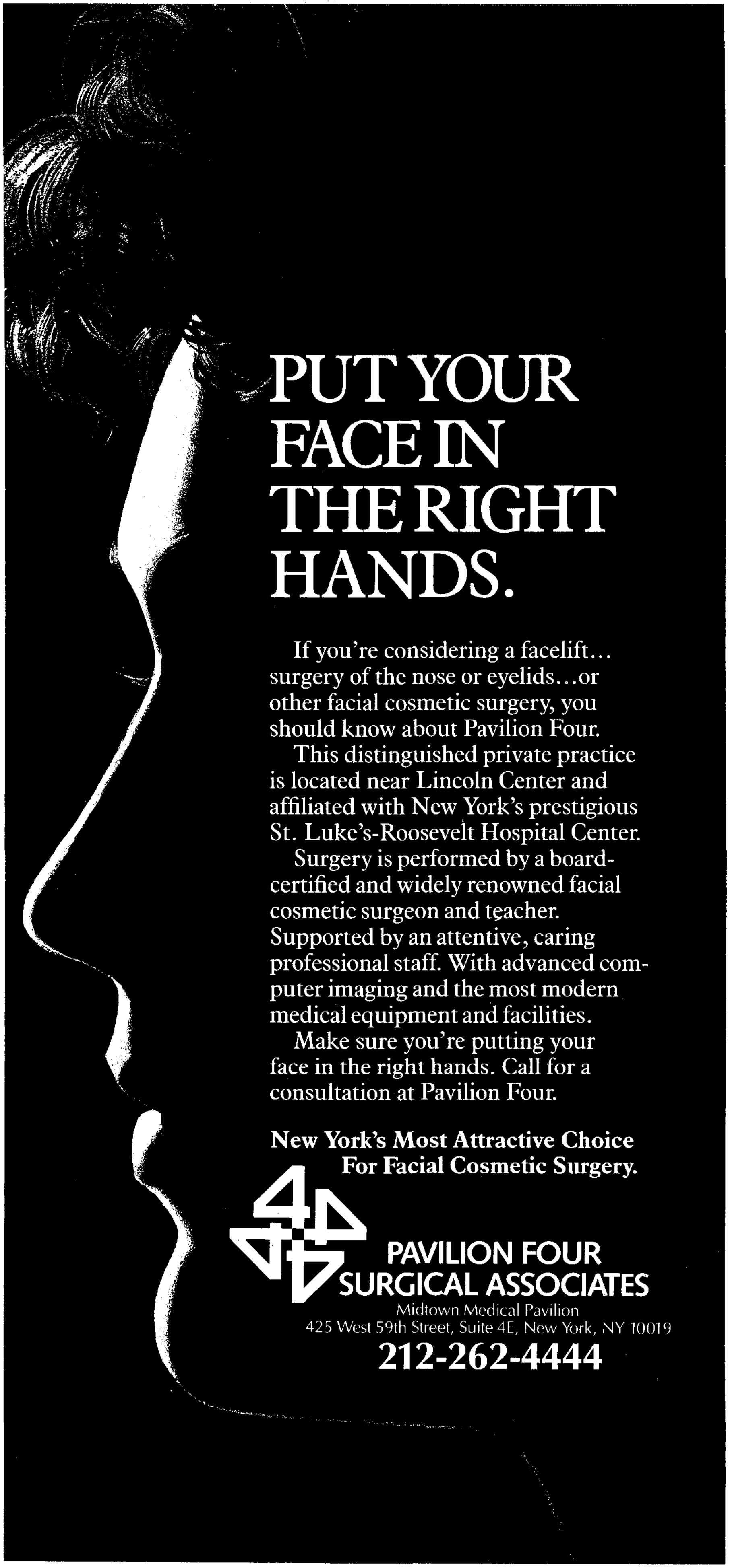
Courtesy of the Metropolitan Museum of Art, on loan from Werner Boeninger.

peror of China, that takes us wandering along the complex paths in a seventeenth-century scroll (on loan to the Metropolitan, which commissioned the film with the J. Paul Getty Trust for the Program for Art on Film). Hockney also admires modern physics for its appreciation of indeterminacy, and Picasso's late work for its ability to create a picture out of pure gesture on an open background.

All these ideas point one way: toward a unity of experience built out of small parts, the way the human eye builds a "picture" out of small movements. Hockney yearns for complete immersion, for liberation from the oppressive rectangle of the ordinary. He found his route, curiously enough, when he was asked to design sets and costumes for the ballet and opera. In Igor Stravinsky's *The Rake's Progress,* at the Glyndebourne Festival, Hockney's hardest problem—the narrative—had already been solved by somebody else, leaving him to indulge in the visual effects. His stage designs have been wonderfully successful; they also inspired him to think twice about photography.

Late in 1982, Hockney began a series of Polaroid photographs composed of sets of pictures in sequences that tell a story through the eye's skitterings. The International Center of Photography showed the Polaroids in 1986; at the time, I called them the ultimate solution to the problem of tourist pictures. Some of them are better than that, and in any case they occupy a crucial place in his career. Photography allowed him to disassemble the claustrophobic intimacy of the Vichy-garden painting, opening himself to systematic narrative and leading him into the epic mural paintings, such as *Mulholland Drive: The Road to the Studio* and *Nichols Canyon,* both of 1980, the first works in his career to reach the kind of grand synthesis he has always yearned for. In *Mulholland Drive,* separate chunks of landscape are melded together by their meandering viewpoint, which is described by the curving line of the drive itself—a narrative joined to an event, even if they do have a sense of being pasted together by the will of the painter.

The exhibition should stop with these paintings, in a rousing conclusion, but it keeps on going through a roomful of small, mostly Cubist-derived pictures that make you wish Hockney would get over his admiration for Picasso and get on with his own life. Struggling to escape whatever boundaries he thought he had, Hockney has discovered free will but, like many people before him, has also found that wherever he goes, there is already a path through the grass. If he could only relax. (Fifth Avenue at 82nd Street; through August 14. There is a catalogue, $49.50, that is a valuable book.) ■



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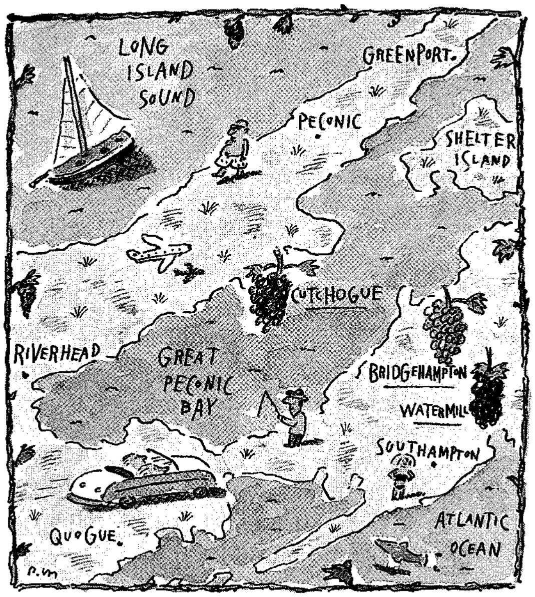

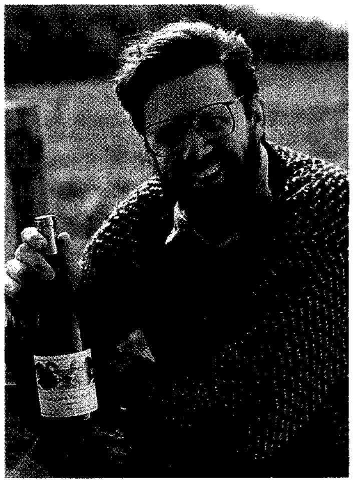

SHORE PATROL: *Alex Hargrave pioneered grape-growing on eastern Long Island.*

IN THE SPRING OF 1973, ALEX AND LOUISA Hargrave planted seventeen acres with *vinifera* varieties—Chardonnay, Cabernet Sauvignon, Pinot Noir, and Sauvignon Blanc—on a former potato farm near Cutchogue, on the North Fork of Long Island. These were the first plantings of *vinifera* (or European) grapes on Long Island since the 1840s, and the Hargrave vineyard (since expanded to 40 acres) formed the basis of a new wine region that has been recognized as one of the most promising in America.

There are now 1,200 acres of vineyards on eastern Long Island, more than half the total *vinifera* acreage in New York State, most of whose vineyards still consist of such native American varieties as Concord, Catawba, and Niagara and such French-American hybrids as Seyval Blanc, Aurora, Vidal, and Ravat. (To put this in perspective, there are about 1,200 acres of *vinifera* varieties in Virginia, 4,500 in Oregon and Texas, 10,000 in Washington, and 323,000 in California.)

Alex Hargrave, who has a master's degree in Chinese from Harvard, met his wife when they were undergraduates, and it occurred to them that growing grapes would provide leisure time during the winter to pursue their studies. Both Hargrave's father and uncle had been directors of the Taylor Wine Company, in the Finger Lakes region of central New York, and the couple's original idea was to have a vineyard in the area and sell their grapes to Taylor.

They wanted to grow *vinifera* grapes, however, and thought the Finger Lakes would be too cold, especially for such red varieties as Cabernet Sauvignon. After looking for land in California, near Carmel, and in Washington and Oregon (which, says Hargrave, "seemed too far from New York"), they came to the East End of Long Island in 1972, at the suggestion of a professor from Cornell. "I recognized that the region had all the qualities we were looking for," recalls Hargrave. "A long growing season; the protection of water, which moderates the temperature; and well-drained, sandy soil. The Finger Lakes consist of small fingers of water surrounded by a large, cold land mass," he adds. "The North Fork of Long Island consists of a slender finger of land surrounded by shallow water on three sides, which provides a longer growing season."

The Hargraves produced their first wines in 1975, with Louisa, who has a degree in chemistry, in charge of wine-making (she has since shifted her attention to viticulture). A number of grape growers established vineyards on Long Island in the late seventies, as did several people who planned to produce their own wines. Lyle Greenfield, who owns the Bridgehampton Winery, planted a vineyard on the South Fork in 1979 and produced his first wines in 1982; Peter and Patricia Lenz established the Lenz vineyard near Hargrave in 1979 and produced their first wines in 1983, as did Dr. Herodotus Damianos at Pindar Vineyards. In 1984 and 1985, wines were first produced by Palmer Vineyards, Bedell Cellars, and Peconic Bay Vineyards (and in 1986 by Le Rêve); there are now more than a dozen wineries on eastern Long Island, all of them on the North Fork except Bridgehampton and Le Rêve. Long Island has two official appellations of origin: the North Fork of Long Island, which extends east from Riverhead, and the Hamptons, which include the townships of Southampton and Bridgehampton.

Like the Hargraves, most of the people who founded wineries on Long Island had no previous experience in wine-making. Peter and Patricia Lenz owned and operated a successful restaurant, A Moveable Feast, in Westhampton Beach, until 1977. "We were interested in wine," says Peter Lenz, "but there was already a boom in the Napa Valley. We thought we could make more of an impact with Long Island wines, if we could pull it off."

Robert Palmer, an advertising executive in New York, became interested in wine when he visited California wineries, and considered buying land there until he read about the potential of Long Island. "I'm a native Long Islander," he says, "and thought I might as well try making wines in my own backyard." Ray Blum, the owner of Peconic Bay Vineyards, was a landscape contractor. "Growing grapes seemed like an interesting thing to do," he says, "and I would be on the ground floor of a new industry." He later decided to make wines as well. "You want to see the end result of your work," he explains. "I was growing the grapes, and then a winery got all the recognition."

Dr. Damianos, who owns Pindar, specializes in internal medicine at Stony Brook, and Alan Barr, the owner of Le Rêve, in Water Mill, is a commercial builder in New York. "I've been obsessed since the day I was born with owning a winery," says the ebullient Barr, who claims to have invested $17 million in his project. "I've been waiting for this my whole life." Kip Bedell, who has a fuel-oil

Photograph by Ted Hardin. Illustration by Paul Meisel.

business, made wine at home for several years, using both California and Long Island grapes, and therefore knew something about wine-making and about the quality of Long Island fruit before he began planting his nineteen-acre vineyard on the North Fork in 1980.

Lyle Greenfield, who's in the music business, was bitten by the wine bug when he came across a photo of Alex Hargrave standing in his vineyard. "I went to visit Hargrave," he recalls, "and found the idea of owning a vineyard compelling." Greenfield bought land near Bridgehampton that included woods. "I was the only jerk in the Hamptons clearing land for agriculture," he says. "Producing wine is filled with amazing frustrations," he adds. "I'm used to instant gratification, but when you plant a vine, there's no moment when you give the vine a round of applause. It takes years to discover whether you were right or wrong." (Hargrave points out that it takes eight years for a vine to mature and four more to see how the wine develops.)

A number of producers have had to improvise along the way. The first crop at Bridgehampton was vinified at the Hermann J. Wiemer winery in the Finger Lakes; Palmer's first crop was vinified at Bridgehampton and bottled at Pindar; Ray Blum of Peconic Bay leases space from Lenz and uses the same wine-maker; at Le Rêve, Alan Barr produced his first vintage without a roof on the winery.

The wineries have also had to adapt their production to the demands of the market, and several have created proprietary wines. At Pindar, for example, such semisweet wines as Winter White and Summer Blush, blended from different varieties, have become especially popular. Greenfield found it difficult to sell Riesling, so the next year he blended in some Gewürztraminer, relabeled the wine Première Cuvée Blanc, and sold it without difficulty at a dollar more a bottle. Peconic Bay sells a semisweet Riesling labeled Vin de l'Ile-Blanc, and Bedell uses the Cygnet label for a wine that is, in 1987, all Gewürztraminer. Hargrave puts the Petit Chateau label on red, white, and rosé wines that do not go into his varietal bottlings.

Most of Long Island's wineries are comparatively small, producing 3,000 to 10,000 cases. Two exceptions are Pindar, with more than 25,000 cases, and Le Rêve, which makes more than 35,000. At Le Rêve, however, the production of Long Island wines is supplemented by an American series made primarily from California and Oregon grapes.

I recently tasted nearly 50 Long Island wines, which represent most of what is on the market except for a few 1987 whites and rosés that will not be available until late June. (Most wineries sell about 25 percent of their wines directly to visitors and therefore time their releases to coincide with the summer season.) In general, Long Island wines tend to be leaner and lighter than those from California, making them particularly good choices for warm weather. Chardonnay is the most successful varietal wine, and good examples from the 1986 vintage at $10 to $13 include Hargrave, Bridgehampton Estate Reserve, Lenz, Palmer, Bedell Reserve, and Le Rêve; the 1987 Peconic Bay is also appealing.

Crisp, dry Gewürztraminer is a specialty of Lenz (the 1986 is $8); other good bottlings are the 1987 of Palmer ($8) and the 1986 of Bedell ($6.50). Riesling has not been as successful a variety as many growers had hoped, and several examples are hard and austere. However, the light, dry 1987 Bedell is one to look for, as are the attractive, off-dry 1987 Le Rêve ($7.50) and the fruity, appealing 1986 Première Cuvée Blanc of Bridgehampton ($8). Long Island Sauvignon Blanc tends to be intensely grassy, but those who enjoy this aggressive style will find it in the 1986 bottlings of Hargrave ($8) and Bridgehampton ($10).

Of the red varieties, Pinot Noir has been disappointing when vinified into a red wine, but some producers are now using this grape for rosés and for sparkling wines. Cabernet Sauvignon and Merlot, varieties that are especially difficult to grow well in the eastern United States, have been quite successful on Long Island. (One Finger Lakes winery has already contracted for 300 tons of Long Island Chardonnay, Cabernet Sauvignon, and Merlot—the equivalent of 18,000 cases—for 1988.)

Note, however, that the wines—many of which come from young vines—are relatively light-bodied and often display a slightly herbaceous note that makes them very different from the riper, richer style of California. Poor examples are light and small, but the best of them are rather elegant, balanced wines that are appealing and easy to drink; cooling them would not be a mistake. Attractive Merlots at $11 or less include the 1986 Hargrave, Bedell, and Palmer, as well as the 1985 Lenz Merlot and the 1984 Lenz Reserve, the latter made primarily from Merlot blended with Cabernet Sauvignon and Cabernet Franc. Three good Cabernets are the 1985 Peconic Bay ($10) and the 1985 Hargrave ($11), both of which have character and definition, and the soft, round 1986 Pindar ($15).

The wines are available in the tasting rooms of the various wineries, most of which will ship bottles within New York State by UPS. A few Manhattan retailers also carry a selection of Long Island wines: Astor Wines & Spirits (12 Astor Place), Washington Square Wines and Liquors (545 La Guardia Place), and Yorkville Wine and Liquor (1392 Third Avenue, at 79th Street).

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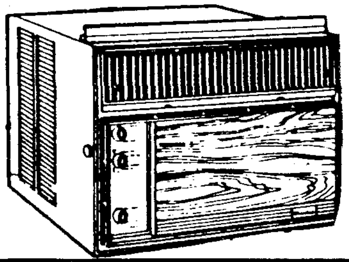

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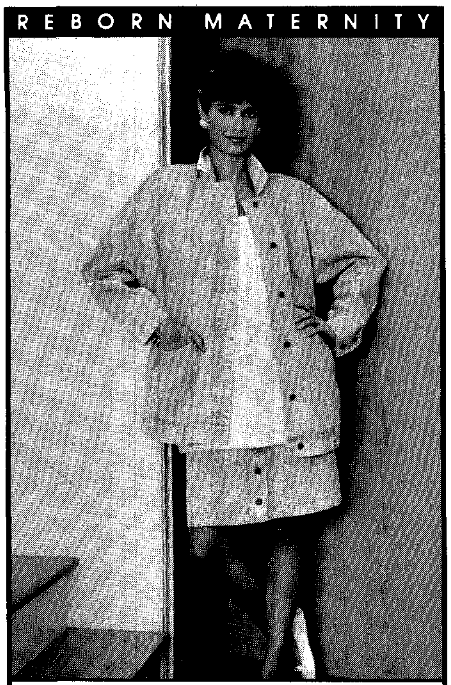

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HOME FITNESS

HOME EXERCISE EQUIPMENT BY FAMOUS makers is always discounted here, and now it's even cheaper. Trotter #540 programmable treadmill, list $3,600, was $3,200, now $2,998; Tunturi Executive Ergometer Cycle, list $369, was $299, now $279; Precor #815E semi-recumbent cycle, list $500, was $399, now $349; Pro-Tec Turbo 1000 recumbent pro cycle, list $1,200, was $999, now $849; Skeecros II ski machine, list $400, was $349, now $299; Voit motorized treadmill, list $699, was $550, now $450; Vitamaster manual treadmill, list $315, was $200, now $100; Marcy home gym with stand, list $399, was $315, now $199; Coffey flywheel rower, list $695, was $600, now $569; Avita #950 SL pro rower, list $329, was $300, now $279; Sacro Ease back supports for car or home with lumbo-sacro support and five-year guarantee, were $59 (back only) and $79 (back with seat), now $47.20 and $63.20; and more. A.E., Discover, M.C., V., checks accepted; all sales final. *Better Health, 3622 Thirteenth Ave., Brooklyn (718-436-4801); Mon.–Wed. 10 a.m.–6 p.m., Thurs. till 8 p.m., and Sun. noon–5 p.m.; through 7/10.*

WAREHOUSE SALE

CY MANN DESIGNS, USUALLY OPEN ONLY to the trade, is holding a warehouse sale on its home and office furniture, which includes one- and few-of-a-kind items: Horizon electronic wall units, including remote-control lights and speaker cabinets (95⅞ in. high by 136 in. wide), list $28,000, here $7,500; Prisma white-lacquer wall unit, list $18,860, here $4,000; Quadrifolio table with two drop leaves (goes from 8 in. wide to 60 in. round), list $6,900, here $1,200; top-grade leather recliners, with ottomans, list $5,000–$6,000, here $550–$950; Cubo white leather sofa, list $5,500, here $1,500; molded black fiberglass stacking chairs, list $165, here $40; and more. Checks accepted; no credit cards; all sales final. *Cy Mann Designs, 120 Old Broadway, Garden City Park, N.Y. (516-741-3090). By car from Manhattan: Take the L.I.E. to exit 34 south; take the Northern State Pkwy. to exit 26 south; follow New Hyde Park Road south and turn left at Marcus Ave.; bear right at the fork onto Denton Road; turn left onto Jericho Turnpike and go approximately two miles to Old Broadway. Fri. and Sat. 10 a.m.–4 p.m.; 6/17–18.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

FROM AROUND THE WORLD

ANTIQUE AND ONE-OF-A-KIND JEWELRY from places like China, Tibet, and India is now 50 percent off. For example: three long strands of hand-carved-ivory beads with round carved-ivory pendant, was $480, now $240; henna-dyed ivory cuff bracelet with silver hinges, was $325, now $162; ivory evening and cosmetics bags with mosaic-inlay designs, were $300–$550, now $150–$275; woven silver-mesh choker with hand-carved lapis, was $180, now $90; intricately carved dragon bracelet with coral and turquoise, was $375, now $187. Modern sterling-silver jewelry is 25 percent off, including a pendant with a large hand-cut jasper set in sterling silver, was $300, now $225; hand-wrought sterling-silver choker with malachite eagle, was $520, now $390. Native American jewelry is one third off, including a traditional hand-cut Zuni eagle pendant on a sterling-silver chain, was $745, now $486; and more. A.E., M.C., V., checks accepted; exchanges possible. *Saity Jewelry, Trump Tower, level 5, 725 Fifth Ave., at 56th St. (308-6570); Mon.–Sat. 10 a.m.–6 p.m.; through 6/30.*

COTTON CLOTHING

YOUTHFUL UNISEX COTTON CLOTHING IN sizes S–XL (will fit men up to size 44/46 and women up to size 14) is here at wholesale prices. Assorted pullovers, here $21, $24, $29, and $32; oversize cardigans, here $38. Big canvas jackets, here $30; soft sweater-shirts, here $25; polo shirts, here $20, $21, and $30; oversize long-sleeved shirts, here $15; duster coats, here $40; and more. Cash only; all sales final. *Savory, 604 West 28th St., sixth floor (563-2080); Fri. and Sat. 10 a.m.–5 p.m.; 6/17–18.*

ANTIQUES FROM FRANCE

MOSTLY ORIGINAL ART NOUVEAU, ART Deco, and French Provincial furniture from France (some reproductions) is on sale at this loft. Art Deco cherry bedroom includes a carved full-size bed, marble-topped nightstand, and carved armoire, was $3,500, now $2,200; Deco buffet with vitrine, or painted oak armoire, were $2,000 each, now $1,500; mahogany cheval glass with marble-topped cabinets and two electrified sconces, was $2,000, now $1,500; three-bay Deco palisander bookcase with hand-carved fish motif and conch-shell handles, was $5,000, now $3,500; signed two-tier Majorelle side table with floral inlay, was $4,500, now $3,500; Deco mahogany vanity with ziggurat pedestal legs, was $2,500, now $1,900. Also, old French floor tiles, two antique ceiling light fixtures; and more. Free delivery to elevator buildings in Manhattan. Checks accepted as deposits only; merchandise held until they clear; all sales final. *Vive La France, 104 West 14th St., fourth floor (627-1416); daily 9 a.m.-6 p.m.; while stock lasts.*

KNITTED BY HAND

THE SAMPLE SWEATERS HERE ARE ONE- and two-of-a-kind; most are sizes S and M and will fit women who wear sizes 4–14 (some will fit size 16s); there are a few children's cardigans in sizes 1–4 (retail $75, here $25), and almost everything is hand-knitted. Cabled cotton-and-rayon vest, retail $150, here $75; multicolor coat, retail $280, here $90; cabled sleeveless cotton tunic with big collar, retail $200, here $55; hand-loomed eight-ply jacket, in cashmere, retail $600, here $250, or in cotton, retail $250, here $125; and more. Also, assorted 3½-oz. skeins of acrylic, retail $4, here 50 cents each; ten 40-g. mohair-blend balls, retail $75, here $30; and more. Checks accepted; no credit cards; all sales final. *Belle Meyers Handknits, 353 West 39th St., Room 202 (239-8268); Fri. 3-7 p.m. and Sat. and Sun. 10 a.m.-6 p.m.; 6/17-19.*

WHAT'S IT WORTH?

THESE TWO WOMEN ARE WELL-KNOWN, accredited appraisers of fine arts, antiques, and household items. They write "What Is It? What Is It Worth?" for *Country Living* magazine and co-authored *Money in Your Attic.* Their usual appraisal fee is $150 an hour; their usual charge for running your house sale is 20 percent of the gross proceeds. Now appraisals are $125 an hour and the sale charge is 10 percent. By appointment only. *Fendelman & Schwartz (914-725-0292); (203-322-7854); through 8/31.*

YOUR HAIR

HERE'S A GOOD PLACE TO HAVE YOUR hair done. Haircuts, were $50, now $25; perms, were $110, now $55; highlighting, was $110, now $55; manicure and pedicure, was $35 for both, now $25. An appointment is necessary. Checks accepted; no credit cards. *Martino Hair Design, Hotel Olcott, 27 West 72nd St. (874-6867); through 6/30.* ▬

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CUE

A Complete Entertainment Guide for Seven Days Beginning

JUNE 15

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—6/15–28: *Oscar Wilde: Spendthrift of Genius; Rights and Reactions: Lesbian and Gay Rights on Trial.* #2—Through 6/23: "Janus Summer Film Festival." 6/15: *The 39 Steps* (1935); *The Lady Vanishes.* 6/16: *The Virgin Spring; Wild Strawberries.* 6/17–18: *Beauty and the Beast; Orpheus.* 6/19: *The Horse's Mouth; Kind Hearts and Coronets.* 6/20: *The Phantom of the Opera* (1925); *The Hunchback of Notre Dame* (1923). 6/21: *Floating Weeds; Fires on the Plain; Gate of Hell.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 6/15: *The Mating Season; Rings on Her Fingers.* 6/16: *Unfaithfully Yours* (1948); *The Power and the Glory.* 6/17–18: *Made in U.S.A.; Pierrot Le Fou.* 6/19: *The Draughtsman's Contract; Blow-Up.* 6/20: *Ace in the Hole; Five Star Final.* 6/21: *The King of Comedy; The Nutty Professor.*

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 6/16: *Rambo III.* Opening 6/17: *Red Heat.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*My Life as a Dog.* Midnight Show: *Daddy's Boys.* #2—*Tampopo.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Hairspray* #2—*Big Business.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth ave. (674-6515). Through 6/16: *The Last Emperor.* Opening 6/17: *The Decline of Western Civilization Part II: The Metal Years.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Rambo III.* #2—*Funny Farm.* #3—Through 6/16: *Salome's Last Dance.* Opening 6/17: *Red Heat.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 6/15: *Marked Woman; Kid Galahad* (1937). 6/16: *Rififi; Shoot the Piano Player.* 6/17–18: *The Woman in White; Rebecca.* 6/19–20: *The Threepenny Opera; The Blue Angel.* 6/21: *A Royal Scandal; Tarnished Lady.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 6/15–16: *Wish You Were Here; Personal Services.* 6/17–18: *Gothic; The Devils.* 6/19: *1900.* 6/20–21: *Hi, Mom!; Greetings; The Wedding Party.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Big.* #2—*White Mischief.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Candy Mountain.* #2—*Stormy Monday.* #3—Through 6/16: *Aria.* Opening 6/17: *The Moderns.* #4—*Au Revoir Les Enfants. (Good-Bye, Children.)*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—Through 6/16: *The Unbearable Lightness of Being.* Opening 6/17: *The Great Outdoors.* #2—*The Manchurian Candidate.* #3—*Moonstruck.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Poltergeist III.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Rambo III.*

23. AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave. (564-4590). Wed.–Sat. only. Through 6/27: *The Blob.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Willow.* #2—*"Crocodile" Dundee II.* #3—*The Presidio.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Funny Farm.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Poltergeist III.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Big.* #2—*Funny Farm.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *"Crocodile" Dundee II.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Rambo III.* #2—*Rambo III.* #3—Through 6/16: *Salsa.* Opening 6/17: *Red Heat.* #4—*Friday the 13th Part VII: The New Blood.* #5—Through 6/14: *Maniac Cop.* Opening 6/15: *Bull Durham.* #6—Through 6/14: *Bloodsport.* Opening 6/15: *Bull Durham.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *Big Business.*

35. MOVIELAND—**Broadway at 47th St.** (757-8320). Through 6/16: *The Milagro Beanfield War.* Opening 6/17: *The Great Outdoors.*

36. EMBASSY 2—**Seventh Ave. bet. 47th-48th Sts.** (730-7262). *The Presidio.* **EMBASSY 3**—*The Presidio.* **EMBASSY 4**—*The Presidio.*

37. CINE—**Seventh Ave. bet. 47th-48th Sts.** (398-1720). #1—*Shakedown.* #2—Through 6/16: *Colors.* Beg. 6/17: *Above the Law.*

40. GUILD 50TH STREET—**50th St. bet. Fifth and Sixth Aves.** (757-2406). *Willow.*

41. ZIEGFELD—**54th St. west of Sixth Ave.** (765-7600). *Powaqqatsi.*

42. EASTSIDE CINEMA—**Third Ave. bet. 55th-56th Sts.** (755-3020). *The Last Emperor.*

43. CARNEGIE HALL CINEMA—**Seventh Ave. at 56th St.** (265-2520). *White Mischief.* **CARNEGIE SCREENING ROOM**—(757-2131). Through 6/14: *History.* Beg. 6/15: *My Life as a Dog.*

44. SUTTON—**57th St. east of Third Ave.** (759-1411). *Beethoven's Nephew.*

45. FESTIVAL THEATER—**57th St. west of Fifth Ave.** (307-7856). *Au Revoir Les Enfants. (Good-Bye, Children.)*

46. 57TH STREET PLAYHOUSE—**57th St. west of Sixth Ave.** (581-7360). *The Last Emperor.*

47. BIOGRAPH—**57th St. east of Broadway** (582-4582). Through 7/30: "A Salute to Paramount Pictures." 6/15: *Alfie; If*...6/16-18: *Breakfast at Tiffany's; The Rose Tattoo.* 6/19-20: *Anything Goes; Going My Way.* 6/21-22: *Detective Story; The Desperate Hours.*

48. GOTHAM—**Third Ave. bet. 57th-58th Sts.** (759-2262). *Big.*

49. PLAZA—**58th St. east of Madison Ave.** (355-3320). *The Moderns.*

50. PARIS—**58th St. west of Fifth Ave.** (688-2013). *da.*

51. D. W. GRIFFITH—**59th St. west of Second Ave.** (759-4630). *Poltergeist III.*

52. MANHATTAN TWIN—**59th St. bet. Second and Third Aves.** (935-6420). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.*

53. BARONET—**Third Ave. at 59th St.** (355-1663). Through 6/16: *Above the Law.* Opening 6/17: *Red Heat.* **CORONET**—*The Milagro Beanfield War.*

54. CINEMA 3—**59th St. west of Fifth Ave.** (752-5959). *Dominick and Eugene.*

55. CINEMA I—**Third Ave. at 60th St.** (753-6022). Through 6/16: *Rikky and Pete.* Opening 6/17: *A World Apart.* **CINEMA II**—(753-0774). *Big Business.*

61st Street and Above, East Side

60. UA GEMINI TWIN—**Second Ave. at 64th St.** (832-1670). #1—*Moonstruck.* #2—*Rambo III.*

61. BEEKMAN—**Second Ave. at 66th St.** (737-2622). *Funny Farm.*

62. LOEWS NEW YORK TWIN—**Second Ave. bet. 66th-67th Sts.** (744-7339). #1—*The Presidio.* #2—Through 6/14: *The Manchurian Candidate.* Opening 6/15: *Bull Durham.*

63. 68TH STREET PLAYHOUSE—**Third Ave. at 68th St.** (734-0302). *The Unbearable Lightness of Being.*

64. LOEWS TOWER EAST—**Third Ave. bet. 71st-72nd Sts.** (879-1313). *Willow.*

65. UA EAST—**First Ave. at 85th St.** (249-5100). *The Presidio.*

66. 86TH STREET EAST—**86th St. east of Third Ave.** (249-1144). #1—*Big.* #2—*Big Business.*

67. LOEWS ORPHEUM—**86th St. at Third Ave.** (289-4607). #1—*Rambo III.* #2—*"Crocodile" Dundee II.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—**Broadway at 61st St.** (247-5070). *Willow.*

81. LINCOLN PLAZA CINEMAS—**Broadway bet. 62nd-63rd Sts.** (757-2280). #1—*A Taxing Woman.* #2—Through 6/16: *Bagdad Cafe.* Opening 6/17: *Commissar.* #3—*Dragon Chow.*

82. CINEMA STUDIO—**Broadway at 66th St.** (877-4040). #1—*Wings of Desire.* #2—*Babette's Feast.*

KEVIN COSTNER
SUSAN SARANDON
◆
A Major League Love Story
in a Minor League Town.

BULL DURHAM

A MOUNT COMPANY PRODUCTION KEVIN COSTNER SUSAN SARANDON "BULL DURHAM"
TIM ROBBINS TREY WILSON ROBERT WUHL MUSIC BY MICHAEL CONVERTINO
MUSIC SUPERVISOR DANNY BRAMSON PRODUCTION DESIGNER ARMIN GANZ
FILM EDITORS ROBERT LEIGHTON AND ADAM WEISS DIRECTOR OF PHOTOGRAPHY BOBBY BYRNE
EXECUTIVE PRODUCER DAVID V. LESTER PRODUCED BY THOM MOUNT AND MARK BURG
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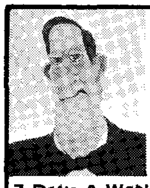

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BUY U.S.
SAVINGS
BONDS

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). Through 6/16: *Funny Farm.* Opening 6/17: *The Great Outdoors.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Big.* #2—*Big Business.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—Through 6/16: *Poltergeist III.* Opening 6/17: *Red Heat.* #2—*"Crocodile" Dundee II.* #3—*"Crocodile" Dundee II.* #4—*The Presidio.* #5—*Rambo III.* #6—Through 6/14: *The Manchurian Candidate.* Opening 6/15: *Bull Durham.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Milagro Beanfield War.* #2—*Stand and Deliver.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *The Unbearable Lightness of Being.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Aria.* #2—*Beetlejuice.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Rambo III.* #2—*The Presidio.* #3—*Poltergeist III.* #4—*Friday the 13th, Part VII: The New Blood.* #5—*Maniac Cop.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—*Rambo III.* #2—Through 6/16: *Salsa.* Opening 6/17: *Red Heat.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Colors.* #2—*Rambo III.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily, Mon.–Sun. at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

APPARATUS PRODUCTIONS—225 Lafayette St. Suite 507 (219-1990). $5. 6/18 at 10:30: New Films From Apparatus Productions: *American Lunch*, dir. Julian Dillon; *Cause and Effect*, dir. Susan Delson; *Muddy Hands*, dir. Evan Dunsky. (Screenings take place at The Collective for Living Cinema.)

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Members, $13; nonmembers, $15. In conjunction with The First New York International Festival of the Arts: 6/15, 16, and 17 at 8: "Bitwin: Dance in Media," a dance/video collaboration by choreographer Suzushi Hanayagi and video artist Katsuhiro Yamaguchi.

BROOKLYN PUBLIC LIBRARY—Grand Army Plaza (718-780-7789). Free. Through 8/22: "Music in the Summer Breeze: A Film Program." 6/20 at 2:30: *The Sound of Music* (1965), dir. Robert Wise, with Julie Andrews and Christopher Plummer.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 6/15 at 8: "Profiles in Proscenium: Georges Melies/Stan Brakhage," screenings of Melies's work from 1899–1912 include: *The Conjurer; A Trip to the Moon; The Doctor's Secret* and *Conquest of the Pole;* plus a screening of Brakhage's *The Loom.* 6/16 at 8: *Mother Kusters Goes to Heaven* (1975), dir. Rainer Werner Fassbinder. 6/17 at 8: Screening of Cinematic Slide Films by Larry Kucharz include the premier of *Red City Lights; Arches, Tracks,* and *Et in Arcadia Ego.* 6/18 at 8: "Downtown Community Television," an evening of videotapes produced through DCTV, presented by Jon Alpert. 6/19 at 8: "Downtown Community Television, Program II," screenings include the premier broadcast of *One Year in a Life of Crime* (1988). 6/20 at 8: *The Decameron* (1970), dir. Pier Paolo Pasolini, with Silvano Mangano and Angela Luce. 6/21 at 8: *The Black Cat* (1934), dir. Edward G. Ulmer, with Bela Lugosi and Boris Karloff, based on the Edgar Allen Poe story.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 6/21 at 8: *Half Life* (1986, Australia), dir. Dennis O'Rourke; *The Nightmare* (1980), dir. John Perry III.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 6/15 at 12:30, 3:15, 6, and 8:45: *Le Grand Chemin* (1987), dir. Jean-Loup Hubert, with Anémone.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 7/16: "Private Enemy—Public Eye: The Work of Bruce Charlesworth," incorporates the artist's work as photographer, actor, and video and filmmaker.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 6/17: "Kigeki: Japanese Comedy." 6/17 at 6:30 and 8:30: *Akanishi Kakita* (1936), dir. Mansaku Itami, with Chiezo Kataoka.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). $6, public; $4 students and seniors. In conjunction with "Pillar of Fire," a television history of Israel's rebirth. 6/19 at 1: "Chapter XIII: Holocaust and Revolt (1942–43); "Chapter XIV: The Forgotten Ally (1943–45)." Through 6/29: "A Contemporary Lens on Jewish Experience." 6/15 at 7: "The Klezmer Revival": *A Jumpin' Night in the Garden of Eden* (1988), dir. Michal Goldman, who will be present for discussion after the film. 6/21 at 7: "Political Activism": *The Conspiracy and the Dybbuk* (1970), dir. Richard Brick; *End of Innocence: June 19, 1953* (1981), dir. Stephen Stept; *Four Questions* (1988), dir. Mierle Laderman Ukeles, Myriam Abramowicz, and Helene Aylon; the directors will be present for discussion.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. Through 6/25: In conjunction with The First New York International Festival of the Arts: "Wild Card Events," includes *Nazareth in August* (1986), dir. Norman Cowie, Ahmed Damian, and Dan Walworth; *Bad Neighbors* (1986), dir. Terry Flaxton and Penny Dedman; *Varela in Xingu* (1984), dir. Marcelo Tas and Fernando Meirelles; *This is a History of New York (The Dark Age of Reason)* (1987), dir. Jem Cohen. 6/15 at 7:30: "Annual Spring Benefit": including the premier of "The Kitchen Presents...II," a television special featuring French and American artists and performers.

LAZIZA VIDEODANCE AND LUMIA PROJECT—123 Smith St. Brooklyn (718-797-3116). $2. "Open Studio Performance." "Textural TV": a video installation; "Circles to Infinity": a mixed media dance performance.

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-780-5298). $3. 6/15 at 9: *Fritz the Cat* (1972), dir. Ralph Bakshi. 6/21–22 at 9: *Sammy and Rosie Get Laid* (1987), dir. Stephen Frears, with Frances Barber and Shashi Kapoor.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 6/17 at 8: "Doll Parts/Performance": featuring music, film, and slides; Doll Parts consists of Lynn Ablondi, Charlie Verrette, and Rick Corrigan. 6/18–19: A weekend with independent filmmaker Stan Brakhage includes: 6/18: *Kindering* (1987); *Loud Visual Noises* (1988); *Faustfilm: An Opera* (1987), and *Faust's Other: An Idyll* (1988). 6/19: *Faust 3: Candida Albacore* (1988); *My Mountain: Song 27* (1969); *Song 27 (Part II: Rivers)* (1969); *The Dante Quartet* (1987). Brakhage will be present both nights for discussion with the audience. 6/16 at 8: Open Screenings, bring your own films for screenings.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 8/27: "Saturday Screenings for Children," Sats. at noon and 1:45, includes *Dennis the Menace, The Hobbit,* and *Cinderella.* 6/18 screenings include *Charlie Brown's All-Stars; Hey, Hey It's Fat Albert;* and *Dr. Seuss' The Cat in the Hat.* Through 9/15: "The Many Worlds of Carol Burnett," screenings and seminars on the work of Burnett. Through 9/10: "Rock Music on Television." Through 6/18: *Beat Room*, includes highlights of The Who and The Rolling Stones performing on American TV. 6/21–25: *It's What Happening Baby.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 7/5: "Fédération Internationale des Archives du Film (Fiaf) 50 Years." 6/20 at 3: *Blackmail* (1929), dir. Hitchcock, with Anny Ondra and Sara Allgood; at 6:30: *Ganga Bruta* (1933), dir. Humberto Mauro. 6/21 at 3: *La Vie de Jésu* (1904), dir. Les Frères Pathé; at 6:30: *Wintersport in Norwegian* (1915); *Mary and Doug* (1924); *Thin Ice* (1928), dir. Jens Uwe Krafft. **Titus Theater 2:** 6/16 at 3 and 6:30: "A History of Camera Movement": *Le Process (The Trial)* (1962), dir. Orson Welles. 6/17 at 3 and 6:30: "A History of Camera Movement." *Scorpio Rising* (1963), dir. Kenneth Anger; *Les Carbiniers* (1963), dir. Jean-Luc Godard. 6/18 at 2:30 and 5:30: "A History of Camera Movement." *Walkover* (1965), dir. Jerzy Skolimowski. 2/19 at 2:30 and 5:30: *The Rise of Louis XIV* (1966), dir. Roberto Rossellini.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 6/15 at 7:30 and 10:30, 6/17–18 at 7:45 and 10:30, 6/19 at 4, 7, and 9:45, and 6/20–22 at 7:30 and 10: *Wings of Desire* (1988, West Germany), dir. Wim Wenders, with Bruno Ganz. 6/16 at 8: "The Cutting Edge: New Films From International Filmmakers." *Horse Thief* (1986, China), dir. Tian Zhuangzhuang. 6/23 at 8: "The Cutting Edge": *Life is a Dream* (1986, France), dir. Raul Ruiz.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 6/18 at 1:30: *Best Friends* (1982), dir. Norman Jewison, with Burt Reynolds and Goldie Hawn.

NEW YORK PUBLIC LIBRARY— Donnell Library Center, 20 W. 53rd St. (221-7676). 6/16 at noon: "Viewpoint...Break a Leg: Tales of the Theater." *Twentieth Century* (1934), dir. Howard Hawks, with John Barrymore and Carole Lombard. 6/21 at noon: "Featuring...From Stage to Screen": *Carmen* (1984), dir. Francesco Rosi, with Placido Domingo and Julia Migenes-Johnson; at 2:30: "Collector's Choice...Theatrical Lives": *Lorraine Hansberry: The Black Experience in the Creation of Drama* (1975), dir. Harold Mantell; and *Here are Ladies* (1972), dir. John Quested.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516-283-2118). $5. Open to those 55 and older only. 6/21 at 1: "The Making of an Exhibition I": *The Great Gatsby* (1974), dir. Jack Clayton, with Robert Redford and Mia Farrow.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Nightly at 6, except Mons.: *Mix-Up* (1986), dir. Françoise Romand; *Call Me Madame* (1987), also dir. Romand. Nightly at 8, except Mons.: *Les Rendez-Vous d'Anna* (1978), dir. Chantal Ackerman, with Aurore Clement and Lea Massari. Nightly at 10:15, except Mons.: *The Killers* (1946), dir. Robert Siodmak, with Burt Lancaster.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Film Series '88." 6/19 at 1:30: exploring abstract filmmaking in Europe: *Rhythmus 21; Rhythmus 23; Filmstudie;* and *Rennsymphonie*, all dir. Hans Richter, plus other abstract films by Walter Ruttmann, Henri Chomette, and Vicking Eggeling.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series," Through 7/10: "Projected Images," by Peter Campus, includes a screening of his latest video projection: *Head of a Man With Death on His Mind* (1978), as seen in juxtoposition with two recent slide projections.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). Through 7/7: "The Forbidden Film: A Survey of Controversial Films and TV Programs." 6/16 at 8:15: "Public Personalities, Private Lives, and Personal Politics": *Monsieur Verdoux* (1947), dir. Charlie Chaplin, with Chaplin and Martha Raye. Guest speaker Robert Moss, author of *Charlie Chaplin.*

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Funny Farm.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Big Business.* #2—*The Presidio.* #3—*"Crocodile" Dundee II.* #4—*Funny Farm.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*The Presidio.* #2—*"Crocodile" Dundee II.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Rambo III.* #2—*"Crocodile" Dundee II.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 6/16: *Rambo III.* Beg. 6/17: *Red Heat.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Big Business.* #2—*Rambo III.* #3—*Big.* #4—Through 6/16: *Funny Farm.* Beg. 6/17: *The Great Outdoors.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 6/16: *Rambo III.* Beg. 6/17: *Red Heat.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Rambo III.* #2—*Poltergeist III.* #3—*"Crocodile" Dundee II.* #4—*The Presidio.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Salsa.* #2—Through 6/16: *Funny Farm.* Beg. 6/17: *Red Heat.* #3—*Big.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Willow.* #2—*Big.* #3—*The Presidio.* #4—*Friday the 13th Part VII: The New Blood.* #5—*Poltergeist III.* #6—*Rambo III.* #7—*Rambo III.* #8—*Big Business.* #9—*"Crocodile" Dundee II.* #10—*"Crocodile" Dundee II.* #11—*Bloodsport.* #12—*Above the Law.* #13—*Funny Farm; Salsa.*

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Presidio.* #2—*Big Business.* #3—Through 6/14: *Rambo III.* Beg. 6/15: *Bull Durham.* #4—*Rambo III.* #5—*Big.* #6—*Big.* #7—Through 6/16: *Moonstruck.* Beg. 6/17: *Red Heat.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Big.* #2—Through 6/14: *The Unbearable Lightness of Being.* Beg. 6/15: *Bull Durham.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Poltergeist III.* #2—*The Presidio.* #3—*Big Business.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Big Business.* #2—*Funny Farm.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Colors.* #2—*Poltergeist III.* #3—*Rambo III.* #4—*"Crocodile" Dundee II.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Poltergeist III.* #2—*Rambo III.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 6/16: *Salsa.* Beg. 6/17: *Red Heat.* #2—Through 6/16: *Funny Farm.* Beg. 6/17: *Friday the 13th Part VII: The New Blood.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Willow.* #2—*Poltergeist III.* #3—*"Crocodile" Dundee II.* #4—*Funny Farm.* #5—Through 6/16: *The Milagro Beanfield War.* Beg. 6/17: *The Great Outdoors.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Rambo III.* #2—*Above the Law.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Willow.* #2—*Salsa.* #3—*Big.* #4—*Funny Farm.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Rambo III.* #2—*The Presidio.* #3—*Poltergeist III.* #4—*The Presidio.* #5—*Big Business.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*"Crocodile" Dundee II.* #2—*Rambo III.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*"Crocodile" Dundee II.* #2—*The Presidio.* #3—*Poltergeist III.* #4—*Rambo III.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Poltergeist III.* #2—*Willow.* #3—*"Crocodile" Dundee II.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Big Business.* #2—Through 6/16: *Funny Farm.* Beg. 6/17: *Red Heat.* #3—*Rambo III.* #4—*Big.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*"Crocodile" Dundee II.* #2—Through 6/16: *"Crocodile" Dundee II.* Beg. 6/17: *Red Heat.* #3—*Rambo III.* #4—Through 6/16: *Rambo III.* Beg. 6/17: *The Great Outdoors.* #5—*The Presidio.* #6—*Big Business.* #7—*Willow.* #8—*Funny Farm.* #9—*Big.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Poltergeist III.* #2—*"Crocodile" Dundee II.* #3—*The Presidio.* #4—Through 6/16: *Rambo III.* Beg. 6/17: *Red Heat.* #5—Through 6/16: *The Last Emperor.* Beg. 6/17: *Bull Durham.* #6—Through 6/16: *Funny Farm.* Beg. 6/17: *The Great Outdoors.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Moonstruck.* #2—Through 6/14: *The Milagro Beanfield War.* Beg. 6/15: *Bull Durham.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Rambo III.* #2—*The Presidio.* #3—*"Crocodile" Dundee II.* #4—*Salsa.* #5—*Poltergeist III.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Rambo III.* #2—Through 6/16: *Rambo III.* Beg. 6/17: *Red Heat.* #3—*"Crocodile" Dundee II.* #4—*Big.* #5—*Funny Farm.* #6—*Big Business.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Funny Farm.* #2—*Willow.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Big Business.* #2—*The Presidio.* #3—*"Crocodile" Dundee II.* #4—Through 6/16: *"Crocodile" Dundee II.* Beg. 6/17: *The Great Outdoors.*

303. CORONA—PLAZA—(639-7722). *Poltergeist III; Fatal Beauty.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*"Crocodile" Dundee II.* #2—Through 6/16: *"Crocodile" Dundee II.* Beg. 6/17: *The Great Outdoors.* #3—*Rambo III.* #4—Through 6/14: *Rambo III.* Beg. 6/15: *Bull Durham.* #5—*Big.* #6—Through 6/16: *Big.* Beg. 6/17: *Red Heat.* #7—*Big Business.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*"Crocodile" Dundee II.* #2—*Poltergeist III.* #3—*Friday the 13th Part VII: The New Blood.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Rambo III.* #2—*Big.* #3—Through 6/16: *Big.* Beg. 6/17: *Red Heat.* #4—*Poltergeist III.*

307. FLUSHING—UTOPIA—(454-2323). #1—*The Presidio.* #2—*Big Business.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Moonstruck.* #2—*The Last Emperor.* #3—*Au Revoir Les Enfants. (Good-Bye, Children.)*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Funny Farm.* #2—Through 6/16: *The Manchurian Candidate.* Beg. 6/17: *The Great Outdoors.* #3—*Big Business.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Big.* #2—Through 6/16: *The Unbearable Lightness of Being.* Beg. 6/17: *The Decline of Western Civilization Part II: The Metal Years.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Willow.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Rambo III.* #2—*Rambo III.* #3—*The Presidio.* #4—Through 6/16: *Salsa.* Beg. 6/17: *Red Heat.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—Through 6/14: *The Unbearable Lightness of Being.* Beg. 6/15: *Bull Durham.* #2—*Colors.* #3—*Moonstruck.* #4—*Big Business.* #5—*Poltergeist III.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*The Presidio.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*Big.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Funny Farm.* #2—*"Crocodile" Dundee II.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Salsa.* #2—*Rambo III.* #3—*Big.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*"Crocodile" Dundee II.* #2—*Poltergeist III.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Rambo III.* #2—*Funny Farm.* #3—*"Crocodile" Dundee II.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Rambo III.* #2—*Red Heat.*

320. REGO PARK—DRAKE—(457-4002). Through 6/16: *The Milagro Beanfield War.* Beg. 6/17: *Moonstruck.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*"Crocodile" Dundee II.* #2—*Rambo III.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Big Business.* #2—*Poltergeist III.*

401. NEW DORP—HYLAN—(351-6601). #1—Through 6/14: *Willow.* Beg. 6/15: *Bull Durham.* #2—*"Crocodile" Dundee II.*

402. NEW DORP—LANE—(351-2110). *Rambo III.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Big.* #2—*Moonstruck.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Big.* #2—*The Presidio.* #3—*Poltergeist III.* #4—*Rambo III.* #5—Through 6/16: *Rambo III.* Beg. 6/17: *Red Heat.* #6—*"Crocodile" Dundee II.* #7—Through 6/16: *"Crocodile" Dundee II.* Beg. 6/17: *The Great Outdoors.* #8—*Big Business.* #9—*Funny Farm.* #10—*Willow.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). Through 6/16: *Moonstruck.* Beg. 6/17: *The Milagro Beanfield War.*

502. BETHPAGE—MID-ISLAND—(796-7500). Program Unavailable.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Big.* #2—*Funny Farm.* #3—Through 6/16: *The Milagro Beanfield War.* Beg. 6/17: *Red Heat.* #4—*Biloxi Blues.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Rambo III.* #2—*Big.* #3—*Big Business; Poltergeist III.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*"Crocodile" Dundee II.* #2—*The Presidio.* #3—*Big.* #4—*Funny Farm.* #5—*Rambo III.* #6—*"Crocodile" Dundee II.* #7—*Willow.* #8—*Rambo III.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*The Presidio.* #2—*Funny Farm.* #3—*Rambo III.*

507. HEWLETT—HEWLETT—(791-6768). *Biloxi Blues.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Rambo III.* #2—*The Milagro Beanfield War.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*"Crocodile" Dundee II.* #2—*Poltergeist III.* #3—*Willow.* #4—*The Presidio.* #5—Through 6/16: *Good Morning, Vietnam.* Beg. 6/17: *The Great Outdoors.* #6—Through 6/16: *Biloxi Blues.* Beg. 6/17: *The Presidio.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*The Presidio.* #2—*Funny Farm.* #3—*Willow.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*The Presidio.* #2—Through 6/16: *Good Morning, Vietnam.* Beg. 6/17: *Biloxi Blues.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Poltergeist III.* #4—*Rambo III.* #5—*Willow.* #6—*Big Business.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 6/16: *The Milagro Beanfield War.* Beg. 6/17: *Biloxi Blues.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Big.* #2—Through 6/14: *Big.* Beg. 6/15: *Bull Durham.* #3—*Rambo III.* #4—Through 6/16: *Rambo III.* Beg. 6/17: *Red Heat.*

515. MALVERNE—TWIN—(599-6966). #1—*Moonstruck.* #2—*Stand and Deliver.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Big Business.* #2—*Big.* #3—*"Crocodile" Dundee II.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Poltergeist III.* #2—*Funny Farm.* #3—*"Crocodile" Dundee II.* #4—*Rambo III.* #5—Through 6/16: *"Crocodile" Dundee II.* Beg. 6/17: *Red Heat.* #6—*Willow.* #7—*The Presidio.* #8—Through 6/16: *Big.* Beg. 6/17: *The Great Outdoors.* #9—*Big.*

518. MASSAPEQUA—PEQUA—(799-6464). *Big Business.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Big Business.* #2—*Big.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Funny Farm.* #2—Through 6/14: *Good Morning, Vietnam.* Beg. 6/15: *Bull Durham.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Poltergeist III.* #2—*Beetlejuice; Colors.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*The Unbearable Lightness of Being.* #2—*Funny Farm.* #3—*The Presidio.* #4—*Willow.* #5—*Whilte Mischief; The Milagro Beanfield War.*

524. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*"Crocodile" Dundee II.* #2—*Big Business.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Poltergeist III.* #2—Through 6/14: *Babette's Feast.* Beg. 6/15: *Bull Durham.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Big.* #2—Through 6/16: *Big.* Beg. 6/17: *Red Heat.* #3—*Funny Farm.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Big Business.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.* #5—*The Presidio.* #6—*Big Business.* #7—*Bloodsport.* #8—*Friday the 13th, Part VII.* #9—*Above the Law.* #10—*Big.* #11—*Poltergeist III.* #12—*Willow; Funny Farm.* #13—*Colors.*

531. WANTAGH—WANTAGH—(781-6969). *Moonstruck.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*"Crocodile" Dundee II.* #2—Through 6/16: *Rambo III.* Beg. 6/17: *Red Heat.* #3—Through 6/16: *Funny Farm.* Beg. 6/17: *The Great Outdoors.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Babette's Feast.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Willow.* #2—Through 6/16: *Big.* Beg. 6/17: *Red Heat.* #3—*Big.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*"Crocodile" Dundee II.* #2—*Big Business.* #3—Through 6/16: *Beetlejuice.* Beg. 6/17: *The Great Outdoors.*

602. BAY SHORE—CINEMA—(665-1722). *Rambo III.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Poltergeist III.* #2—*Funny Farm.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*"Crocodile" Dundee II.* #2—Through 6/16: *Big.* Beg. 6/17: *Red Heat.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Moonstruck.* #2—*Big.* #3—*Big Business.* #4—*Willow.* #5—*Funny Farm.* #6—*Rambo III.* #7—*Biloxi Blues.* #8—*The Presidio.* #9—*"Crocodile" Dundee II.* #10—*"Crocodile" Dundee II.* #11—*Colors.* #12—*Poltergeist III.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Moonstruck.* #2—*Willow.* #3—*The Presidio.* #4—*Rambo III.* #5—*Rambo III.* #6—*Funny Farm.* #7—*"Crocodile" Dundee II.* #8—*"Crocodile" Dundee II.* #9—*Poltergeist III.* #10—*Above the Law.* #11—*Big.* #12—*Colors; Big Business.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Big Business.* #2—*Big.* #3—*Poltergeist III.* #4—*Rambo III.* #5—*"Crocodile" Dundee II.* #6—*Willow.* #7—Through 6/16: *Willow.* Beg. 6/17: *Red Heat.* #8—*Funny Farm.*

611. CORAM—PINE—(698-6442). #1—*Biloxi Blues.* #2—*Colors.* #3—*The Last Emperor.* #4—*Friday the 13th Part VII: The New Blood.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Big Business.* #2—*Rambo III.* #3—*Big.* #4—Through 6/16: *Funny Farm.* Beg. 6/17: *The Great Outdoors.* #5—*"Crocodile" Dundee II.*

613. ELWOOD—ELWOOD—(499-7800). #1—*The Presidio.* #2—*Big Business.*

615. GREENPORT—GREENPORT—(477-0500). *My Life as a Dog.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Big.* #2—*Funny Farm.* #3—*Rambo III.* #4—*Willow.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *"Crocodile" Dundee II.*

618. ISLIP—ISLIP—(581-5200). #1—*"Crocodile" Dundee II.* #2—*Good Morning, Vietnam.* #3—*Big.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Rambo III.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 6/16: *Stand and Deliver.* Beg. 6/17: *Biloxi Blues.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*The Presidio.* #2—*"Crocodile" Dundee II.* #3—*Big Business.* #4—*Rambo III.* #5—*Funny Farm.* #6—*Big.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 6/16: *The Seventh Sign.* Beg. 6/17: *Moonstruck.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Presidio.* #2—*The Presidio.* #3—Through 6/16: *Rambo III.* Beg. 6/17: *The Great Outdoors.* #4—*Rambo III.* #5—Through 6/16: *"Crocodile" Dundee II.* Beg. 6/17: *Red Heat.* #6—*"Crocodile" Dundee II.* #7—*Willow.* #8—*Willow.* #9—*Poltergeist III.* #10—*Big Business.* #11—Through 6/14: *Big Business.* Beg. 6/15: *Bull Durham.* #12—*Funny Farm.* #13—*Big.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Beetlejuice.* #2—*Friday the 13th Part VII: The New Blood.* #3—*Colors.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Funny Farm.* **WEST**—Through 6/14: *Moonstruck.* Beg. 6/15: *Bull Durham.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 6/16: *White Mischief.* Beg. 6/17: *The Lighthorsemen.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*The Presidio.* #2—*Rambo III.* #3—Through 6/14: *Funny Farm.* Beg. 6/15: *Bull Durham.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Big Business.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Willow.* #2—*Big.* #3—Through 6/16: *Funny Farm.* Beg. 6/17: *Bull Durham.* #4—*Rambo III.* #5—*Poltergeist III.*

635. STONY BROOK—LOEWS—(751-2300). #1—*"Crocodile" Dundee II.* #2—*Funny Farm.* #3—*Willow.*

636. WEST ISLIP—TWIN—(669-2626). #1—*The Presidio.* #2—Through 6/14: *Good Morning, Vietnam.* Beg. 6/15: *Bull Durham.*

637. SHIRLEY—DRIVE-IN—(281-5444) Through 6/16: *Rambo III.* Beg. 6/17: *Red Heat.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—Through 6/14: *Willow.* Beg. 6/15: *Bull Durham.* #2—*"Crocodile" Dundee II.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *The Presidio.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Big Business.* #2—*Au Revoir les Enfants. (Good-Bye, Children.)*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—Through 6/16: *The Manchurian Candidate.* Beg. 6/17: *Red Heat.* #2—Through 6/16: *The Last Emperor.* Beg. 6/17: *The Decline of Western Civilization Part II: The Metal Years.* #3—*Moonstruck.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Big Business.* #2—*Poltergeist III.*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*"Crocodile" Dundee II.* #2—*Funny Farm.* #3—*Big.* #4—*Rambo III.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Rambo III.* #2—*Poltergeist III.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.* #5—*Big.* #6—*The Presidio.* #7—*Willow.* #8—*Moonstruck.* #9—*Big Business.* #10—*Funny Farm.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Big Business.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Big.* #2—*"Crocodile" Dundee II.* #3—*Funny Farm.* #4—*Rambo III.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Poltergeist III.* #2—Through 6/14: *The Milagro Beanfield War.* Beg. 6/15: *Bull Durham.* #3—Through 6/16: *The Unbearable Lightness of Being.* Beg. 6/17: *The Great Outdoors.* #4—*"Crocodile" Dundee II.* #5—*Funny Farm.*

710. MOUNT VERNON—PARKWAY—(664-3311). *Beetlejuice.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Funny Farm.* #2—*Moonstruck.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Friday the 13th Part VII: The New Blood.* #2—*Stand and Deliver.* #3—*Above the Law.*

714. PEEKSKILL—BEACH—(737-6262). #1—*The Unbearable Lightness of Being.* #2—*Rambo III.* #3—*Willow.* #4—*Funny Farm.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Moonstruck.* #2—*"Crocodile" Dundee II.* #3—*Big Business.* #4—*The Presidio.*

716. PELHAM—PICTURE HOUSE—(738-3160). Through 6/16: *The Milagro Beanfield War.* Beg. 6/17: *The Great Outdoors.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Presidio.* #2—*Willow.*

719. SCARSDALE—FINE ARTS—(723-6699). *Babette's Feast.*

720. SCARSDALE—PLAZA—(725-0078). *Moonstruck.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Three Men and a Baby.* #2—*Poltergeist III.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Willow.* #2—*Big Business.* #3—*Poltergeist III.* #4—*The Presidio.*

723. YONKERS—MOVIELAND—(793-0002). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—Through 6/14: *Rambo III.* Beg. 6/15: *Bull Durham.* #4—*Big.* #5—*Rambo III.* #6—*Funny Farm.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Poltergeist III.* #2—*School Daze.* #3—Through 6/16: *The Milagro Beanfield War.* Beg. 6/17: *Rambo III.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Willow.* #2—*Rambo III.* #3—*Big.* #4—Through 6/16: *Big.* Beg. 6/17: *The Great Outdoors.* #5—Through 6/16: *The Milagro Beanfield War.* Beg. 6/17: *Red Heat.* #6—*Poltergeist III.* #7—*Funny Farm.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Moonstruck.* #2—*Biloxi Blues.*

Rockland County

752. NANUET—MALL—(623-6336). *The Dead.*

753. NANUET—MOVIES—(623-0211). #1—*Big Business.* #2—*Big Business.* #3—Through 6/14: *Moonstruck.* Beg. 6/15: *Bull Durham.* #4—*wluw* #5—*Willow.*

755. NEW CITY—TOWN—(634-5100). #1—*Poltergeist III.* #2—*Big Business.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Big.* #2—*Funny Farm.*

757. NYACK—CINEMA EAST—(358-6631). *Moonstruck.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). *Rambo III.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Rambo III.* #2—*Beetlejuice.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Above the Law.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *The Last Emperor.*

762. SPRING VALLEY—PIX—(425-6902). #1—*"Crocodile" Dundee II.* #2—*The Presidio.*

763. STONY POINT—9 W—(942-0303). *Beetlejuice.*

764. SUFFERN—LAFAYETTE—(357-6030). *Willow.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Colors.* #2—Beg. 6/15: *Moonstruck.* Through 6/16: *Bull Durham.*

801. DANBURY—CINE—(743-2200). #1—*"Crocodile" Dundee II.* #2—*Funny Farm.* #3—*Big Business.*

802. DANBURY—CINEMA—(748-2923). #1—*Big.* #2—*Willow.*

803. DANBURY—PALACE—(748-7496). #1—*The Presidio.* #2—*Rambo III.* #3—*Poltergeist III.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Poltergeist III.* #2—*Rambo III.*

806. FAIRFIELD—COUNTY—(334-1411). *Big Business.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Milagro Beanfield War.* #2—Through 6/14: *Biloxi Blues.* Beg. 6/15: *Bull Durham.*

808. GREENWICH—PLAZA—(869-4030). #1—*Willow.* #2—*Funny Farm.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—"Crocodile" Dundee II. #2—*Big Business.*

810. NORWALK—CINEMA—(838-4504). #1—*The Presidio.* #2—*Poltergeist III.*

811. NORWALK—NORWALK—(866-9202). *Rambo III.*

812. RIDGEFIELD—CINEMA—(438-3338). *Moonstruck.*

813. SOUTH NORWALK—SONO—(866-9202). 6/15: *Ironweed.* 6/15-16: *Fire From the Mountain.* 6/17-22: *The Manchurian Candidate.*

814. SPRINGDALE—STATE—(325-0250). Program Unavailable.

815. STAMFORD—AVON—(324-9205). #1—*Big Business.* #2—*Poltergeist III.*

816. STAMFORD—CINEMA—(324-3100). #1—*Rambo III.* #2—Through 6/16: *White Mischief.* Beg. 6/17: *The Presidio.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—"Crocodile" Dundee II. #2—*Big.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Rambo III.* #2—*Rambo III.* #3—*Poltergeist III.* #4—*Funny Farm.* #5—Through 6/16: *Friday the 13th Part VII: The New Blood.* Beg. 6/17: *Red Heat.* #6—*Above the Law.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—"Crocodile" Dundee II. #2—*Rambo III.* #3—*Funny Farm.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Big.* #2—*Funny Farm.* #3—(227-9619). *Willow.* #4—(226-6666). Through 6/14: *The Milagro Beanfield War.* Beg. 6/15: *Bull Durham.*

821. WESTPORT—POST—(227-0500). *"Crocodile" Dundee II.*

822. WILTON—CINEMA—(762-5678). *The Last Emperor.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Rambo III.* #2—*"Crocodile" Dundee II.* #3—*Funny Farm.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*"Crocodile" Dundee II.* #2—*Big.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Funny Farm.* #2—*The Presidio.* #3—*Poltergeist III.* #4—*Big Business.* #5—*Rambo III.* #6—*"Crocodile" Dundee II.* #7—*Willow.* #8—*Big.* #9—Through 6/14: *Big.* Beg. 6/15: *Bull Durham.*

903. JERSEY CITY—STATE—(653-5200). #1—*Rambo III.* #2—*Poltergeist III.* #3—Through 6/16: *Friday the 13th Part VII: The New Blood.* Beg. 6/17: *Red Heat.* #4—*The Presidio.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Willow.* #2—*Colors.* #3—*Salsa.* #4—*Moonstruck.* #5—*Poltergeist III.* #6—*Big.* #7—*Big Business.* #8—*Above the Law.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*"Crocodile" Dundee II.* #2—*Rambo III.* #3—*Rambo III.* #4—*Funny Farm.* #5—*"Crocodile" Dundee II.* #6—*The Presidio.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Program Unavailable.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Rambo III.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Presidio.* #2—*Friday the 13th Part VII: The New Blood.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 6/16: *Above the Law.* Beg. 6/17: *Red Heat.*

913. IRVINGTON—CASTLE—(372-9324) #1—Program Unavailable. #2—Program Unavailable.

914. LIVINGSTON—COLONY—(992-0800). *Big Business.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—Through 6/14: *Stormy Monday.* Beg. 6/15: *Bull Durham.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Willow.* #2—*Babette's Feast.* #3—*Big Business.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Moonstruck.* #2—*Poltergeist III.* #3—*Colors.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*"Crocodile" Dundee II.* #2—*Big Business.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Rambo III.* #2—*"Crocodile" Dundee II.* #3—*Big.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Big.* #2—*Funny Farm.* #3—*Rambo III.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Good Morning, Vietnam.*

931. CRANFORD—CRANFORD—(276-9120). #1—*"Crocodile" Dundee II.* #2—*Big Business.*

932. ELIZABETH—ELMORA—(352-3483). *The Presidio.*

933. LINDEN—QUAD—(925-9787). #1—*Rambo III.* #2—*Big Business.* #3—*Poltergeist III.* #4—Through 6/14: *Good Morning, Vietnam.* Beg. 6/15: *Bull Durham.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Babette's Feast.*

936. UNION—UNION—(686-4373). #1—*"Crocodile" Dundee II.* #2—*Big Business.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Rambo III.* #2—Through 6/16: *Big.* Beg. 6/17: *Red Heat.* #3—*Big.*

938. WESTFIELD—TWIN—(654-4720). #1—*Big Business.* #2—Through 6/14: *The Unbearable Lightness of Being.* Beg. 6/15: *Bull Durham.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Big Business.* #2—Through 6/14: *Beetlejuice.* Beg. 6/15: *Bull Durham.*

951. CLOSTER—CLOSTER—(768-8800). *"Crocodile" Dundee II.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Poltergeist III.* #2—*The Presidio.* #3—*"Crocodile" Dundee II.* #4—*Beetlejuice.*

953. EMERSON—TOWN—(261-1000). #1—*Rambo III.* #2—*The Presidio.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*"Crocodile" Dundee II.* #2—*Rambo III.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Willow.* #2—*Rambo III.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Big.* #2—*Funny Farm.*

958. OAKLAND—TWIN—(337-4478). #1—*The Presidio.* #2—*Funny Farm.*

959. PARAMUS—CINEMA 35—(845-5070). Through 6/16: *Salome's Last Dance.* Beg. 6/17: *The Decline of Western Civilization Part II: The Metal Years.*

961. PARAMUS—BERGEN MALL—(845-4449). *Au Revoir Les Enfants. (Good-Bye, Children.)*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Big Business.* #2—*Willow.* #3—Through 6/14: *White Mischief.* Beg. 6/15: *Bull Durham.* #4—*Big.* #5—*Big.* #6—*Rambo III.* #7—*"Crocodile" Dundee II.* #8—*"Crocodile" Dundee II.* #9—*Rambo III.* #10—*Willow.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Funny Farm.* #2—*The Presidio.* #3—*Poltergeist III.*

964. RAMSEY—CINEMA—(825-2090). *Willow.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Moonstruck.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Big Business.* #2—*Big.* #3—*"Crocodile" Dundee II.* #4—*The Presidio.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Beetlejuice.* #2—*Big Business.* Sunday Movie Series: *Manon of the Spring.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Last Emperor.* #2—*Colors; Poltergeist III.* #3—*The Milagro Beanfield War; Biloxi Blues.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Big.* #2—*Willow; The Presidio.* #3—*Au Revoir Les Enfants. (Good-Bye, Children.)*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—Through 6/14: *Hope and Glory.* Beg. 6/15: *Bull Durham.* #2—Through 6/16: *The Unbearable Lightness of Being.* Beg. 6/17: *The Great Outdoors.* #3—*Willow.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Big.* #2—*Funny Farm.* #3—*Big Business.* #4—*Big Business.*

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BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ABOVE THE LAW—(1 hr. 44 min.; 1988) A Chicago police detective finds himself swept up into an international covert operation involving his former CIA associates. With Steven Seagal and Pam Grier. Screenplay by Seagal and Andrew Davis. Dir. Davis. R. **37, 53, 112, 211, 530, 608, 713, 760, 818, 904, 912**

ARIA—(1 hr. 30 min.; 1988) Aria segments from famous operas have been translated to the video screen by several renowned directors. With Theresa Russell, Bridget Fonda, and Beverly D'Angelo. Written and directed by Nicolas Roeg, Bruce Beresford, Ken Russell, Jean-Luc Godard, Julien Temple, Derek Jarman, and Robert Altman. R. **11, 89**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fetjö), enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather sombre, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **11, 45, 308, 533, 700, 961, 970**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; we see them as unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. (3/7/88) G. **82, 526, 533, 719, 917, 935**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **81**

BEETHOVEN'S NEPHEW—(1 hr. 43 min.; 1988) The true story of the disarray of Beethoven's personal life, and his obsessive attention for his young ward. With Wolfgang Reichmann. *Screenplay by Mathieu Carriere* and Paul Morrissey. Dir. Morrissey. R. **44**

★ **BEETLEJUICE**—(1 hr. 40 min.; 1988) Nothing in this ghoulish pop-up book of a movie is scary, but the picture gives us one jolt after another—startling explosions of energy. Director Tim Burton consistently stays ahead of the audience—almost too far ahead. He creates toy worlds that intersect with real ones, and sometimes we're not sure which one we're in. He goes very far into the wonder of logic and fantasy, and then throws in something from left field—no, from the bleachers. He's rabid, undomesticated—probably a comic genius of some sort but at this point too impatient to bring order to the brilliant profusion of his ideas. Micheal Keaton, whose face is the color of Kaopectate, and who wears voluminous coats, like Ed Wynn, is the professional poltergeist who helps a lovely young dead couple haunt their own house. Catherine O'Hara, as the pretentious sculptor, and Jeffrey Jones, a neurotic, are the awful couple who take over the house. Get yourself ready for some very odd events inspired by the music of Harry Belafonte. (5/2/88) PG-13. **89, 521, 601, 626, 710, 759, 763, 950, 952, 968**

★ **BIG**—(1 hr. 44 min.; 1988) A 12-year old boy, longing to be a grown-up, makes a wish before a carnival swami, and wakes up the next morning as Tom Hanks. Leaving home, he moves up rapidly in the office of a New York toy manufacturer, where everyone thinks he's a 35-year-old man with an instinctive understanding of what kids want from toys. Elizabeth Perkins, a hard-driving, calculating company player, sets her cap for him because he's a man on the way up. They have a memorable date in which he induces her to jump up and down on his trampoline, and Perkins, wearing a black felt cocktail dress, tries to act cool, as if trampoline-jumping were the latest style in sophisticated seduction techniques. This comedy-fantasy, written by Gary Ross and Anne Spielberg, and directed by Penny Marshall, has a gracious and delicate touch—it stays close to what all the characters are feeling right to the end. With expert supporting performances by Robert Loggia and John Heard. (6/13/88) PG. **10, 31, 48, 66, 84, 106, 111, 112, 200, 200, 203, 213, 218, 219, 300, 304, 304, 306, 310, 314, 316, 404, 406, 503, 504, 505, 514, 516, 517, 517, 519, 527, 530, 600, 600, 604, 606, 608, 610, 616, 618, 621, 625, 634, 705, 706, 708, 723, 724, 724, 756, 802, 817, 820, 901, 902, 904, 920, 921, 937, 956, 962, 962, 970, 972**

BIG BUSINESS—(1 hr. 49 min.; 1988) Reviewed in this issue. PG. **5, 34, 55, 66, 84, 101, 106, 112, 200, 204, 206, 214, 218, 219, 300, 302, 304, 307, 309, 313, 400, 406, 504, 512, 516, 518, 519, 524, 528, 530, 601, 606, 608, 610, 612, 613, 621, 625, 625, 633, 700, 703, 706, 707, 715, 722, 753, 753, 755, 801, 806, 809, 815, 902, 904, 914, 917, 919, 931, 933, 936, 938, 950, 962, 967, 968**

BULL DURHAM—(1 hr. 55 min.; 1988) Reviewed in this issue. R. **33, 33, 62, 85, 200, 203, 220, 221, 304, 313, 401, 514, 520, 526, 625, 627, 631, 634, 636, 638, 709, 723, 753, 800, 807, 820, 902, 916, 933, 938, 950, 962, 971**

CANDY MOUNTAIN—(1 hr. 31 min.; 1988) An aspiring musician searches for a legendary guitar craftsman, hoping to find fame and fortune along the way. With Kevin O'Connor and Tom Waits. Written by Rudy Wurlitzer. Dir. Robert Frank and Wurlitzer. R. **11**

★ **COLORS**—(2 hr.; 1988) Dennis Hopper's fourth film as director is a formula cop movie with some special qualities. Robert Duvall is Hodges, a shrewd veteran cop in Los Angeles, and Sean Penn is the tiny young dynamo "Pacman," the kind of policeman who kayos a hood just for looking him in the eye. Together they are trying and failing to contain the tide of crack-war violence engulfing Los Angeles. After fighting a lot, they will, in time, learn to love each other. A formula, to be sure. But Hopper gives the movie his own intensity and recklessness, and his despair. In the scenes of the two cops patrolling the neighborhood streets, the movie slows down. The car pulls up and everyone raps. The young hoods, it turns out, are doomed by their best qualities of courage and loyalty. Since their feeling for the gang is the only thing holding them to life, they *must* retaliate when the gang is attacked. From their own point of view, they are violent on principle. The movie lacks precision and detail, but Hopper shows some class in dramatizing this mess not just as a series of violent thrills but as a disaster blighting a whole community. Written by Michael Schiffer. (4/18/88) R. **37, 92, 207, 313, 521, 530, 606, 608, 611, 626, 800, 904, 918, 969**

COMMISSAR—(1 hr. 50 min.; 1967) In Russian, Eng. subtitles. When a female officer in the Red Army becomes pregnant, the only family in town that will billet her is Jewish, and they slowly overcome cultural and religious barriers to develop an understanding of one another. With Rolan Bykov and Nonna Mordukova. Written and directed by Alexander Askoldov. **81**

"CROCODILE" DUNDEE II—(1 hr. 30 min.; 1988) He's back, conjuring bats in the outback and outwitting sophisticates in New York, as synthetic as ever (Paul Hogan was a TV personality in Australia before hitting it big), but pleasing enough. In this one Linda Kozlowski's Susan gets kidnapped by a vile Colombian drug lord, Mick frees her and takes her to Australia. When the Colombian and his henchmen follow, Mick and Susan disappear into the bush, where Mick plays mean bushman tricks on the drug boys. The plot is rather like that of a TV movie, but the movie soaks up your time. (6/6/88) PG. **24, 32, 52, 67, 85, 85, 100, 101, 102, 103, 108, 112, 112, 207, 210, 211. 211, 215, 216, 217, 219, 219, 220, 222, 300, 302, 302, 304, 304, 305, 314, 315, 317, 318, 322, 401, 406, 406, 505, 505, 509, 512, 512, 516, 517, 517, 524, 530, 530, 532, 601, 604, 606, 606, 608, 608, 610, 612, 617, 618, 621, 625, 625, 635, 638, 705, 706, 706, 708, 709, 715, 723, 723, 762, 801, 809, 817, 819, 821, 900, 901, 902, 905, 905, 919, 920, 931, 936, 951, 952, 954, 962, 962, 967**

DADDY'S BOYS—(1 hr. 25 min.; 1988) During the Depression, three sons of a California outlaw rob banks and abduct local woman. With Daryl Haney and Laura Burkett. Screenplay by Daryl Haney. Dir. Joe Minion. R. **4**

THE DECLINE OF WESTERN CIVILIZATION PART II: THE METAL YEARS—(1 hr. 30 min.; 1988) A "rockumentary" that chronicles the heavy metal music scene. With performances by Ozzy Osbourne, Aerosmith, and Alice Cooper. Dir. Penelope Spheeris. R. **6, 310, 702, 959**

DOMINICK AND EUGENE—(1 hr. 45 min.; 1988) The story of twin brothers, one an ambitious medical student, the other a mentally-handicapped garbage man. With Tom Hulce, Ray Liotta, and Jamie Lee Curtis. Screenplay by Alvin Sargent and Corey Blechman. Dir. Robert M. Young. PG-13. **54**

DRAGON CHOW—(1 hr. 15 min.; 1988) In German, Eng. subtitles. An enterprising Chinese waiter in Germany joins forces with a down-on-his-luck Pakistani immigrant to open a restaurant, fulfilling both of their dreams of assimilation. With Bhasker and Ric Young. Written and directed by Jan Schutte. **81**

FRIDAY THE 13th, PART VII: THE NEW BLOOD—(1 hr. 30 min.; 1988) The horror continues. With Lar Park Lincoln. Screenplay by Daryl Haney and Manuel Fidello. Dir. John Carl Buechler. R. **33, 90, 112, 209, 305, 530, 611, 626, 713, 818, 903, 911**

FUNNY FARM—(1 hr. 48 min.; 1988) A city man finds that life in the country isn't all it's cracked up to be. With Chevy Chase and Jack Gilpin. Screenplay by Jeffrey Boam. Dir. George Roy Hill. PG. **7, 25, 31, 61, 83, 100, 101, 106, 111, 112, 206, 209, 210, 213, 218, 219, 220, 300, 301, 309, 315, 318, 406, 503, 505, 506, 510, 517, 520, 523, 527, 530, 532, 603, 606, 608, 610, 612, 616, 621, 625, 627, 631, 634, 635, 705, 706, 708, 709, 711, 714, 723, 724, 756, 801, 808, 818, 819, 820, 900, 902, 905, 921, 956, 958, 963, 972**

THE GREAT OUTDOORS—(1 hr. 30 min.; 1988) A peace-loving auto parts salesman has his dream of a quiet family vacation ruined when his obnoxious brother-in-law and his obnoxious family descend unannounced on the lakeside resort where the family is vacationing. With Dan Aykroyd and John Candy. Written by John Hughes. Dir. Howard Deutch. PG-13. **20, 35, 83, 106, 210, 219, 220, 302, 304, 309, 406, 509, 517, 532, 601, 612, 625, 709, 716, 724, 971**

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with black boys. The heroine, Miss Tracy Turnblad (Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle. The movie, as you may have gathered, is a cracked version of a teen flick from the fifties. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He *likes* these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. **5**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? (11/30/87) PG-13. **6, 42, 46, 220, 308, 611, 702, 761, 822, 969**

THE MANCHURIAN CANDIDATE—(2 hr. 6 min.; 1962) An extraordinarily vital, viciously funny political satire—really a send-up of the whole Cold War period—written and played with bite unimaginable today. Starring Frank Sinatra, Laurence Harvey, Janet Leigh, and Angela Lansbury. Written by George Axelrod, from Richard Condon's novel. Dir. John Frankenheimer. **20, 62, 85, 309, 702, 813**

THE MILAGRO BEANFIELD WAR—(1 hr. 55 min.; 1988) It's not sufficient to say that this Robert Redford picture will seem marvelous to anyone who adores Pete Seeger and singing around a campfire—though the statement, as far as it goes, is true enough. Despite the crippling virtue of his theme—the revolt of Mexican-American dirt farmers against corrupt big-time developers in the Southwest—Redford has managed to inject antic bits of personality and wit into the work of his large cast. As *Ordinary People* demonstrated, he is a good director of actors, On the other hand, trying for a tone of "Latin" fantasy and magic, he's severely hampered by general cautiousness and an overly literal mind. Which is a shame, since the movie is obviously a labor of love. Starring Chick Vennera, Ruben Bladés, Sonia Braga, John Heard, and Richard Bradford. Based on a novel by John Nichols. (4/11/88) R. **35, 53, 87, 210, 221, 320, 501, 503, 508, 513, 523, 709, 716, 724, 724, 807, 820, 969**

THE MODERNS—(2 hr. 6 min.; 1988) This painfully sarcastic movie, written by Jon Bradshaw and Alan Rudolph, and directed by Rudolph, would appear to be the work of someone who had read Gertrude Stein's *Autobiography of Alice B. Toklas*, Hemingway's *A Moveable Feast*, and perhaps a biography of the American art dealer John Quinn, and had then spent many years brooding over the problem of how to turn a glittering period in the arts—Paris during the twenties—into trash. Piety may not be required, but one can't see much point in making the young Hemingway a sophomoric drunk or in suggesting that art and forgery are the same (the most tired of "scandalous" ideas). Keith Carradine, however, gives a sturdy performance as a second-rate painter who finally leaves for Hollywood. With Linda Fiorentino as a siren, John Lone as a corrupt collector, Wallace Shawn as a newspaper columnist, Geraldine Chaplin as another collector, and Genevieve Bujold as a tough-minded dealer. Shot in Canada. (5/16/88) PG-13. **11, 49**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher is excellent, and Nicolas Cage, as the sexy baker, has dropped his hangdog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.* (1/4/88) PG. **20, 60, 200, 221, 308, 313, 320, 404, 501, 515, 531, 606, 608, 623, 627, 702, 706, 711, 715, 720, 725, 753, 757, 800, 812, 904, 916, 918, 966**

OSCAR WILDE—SPENDTHRIFT OF GENIUS—(1 hr.; 1986) A documentary on the life and work of the great British author and playwright, based on the best-selling biography by Richard Ellmann. Dir. Sean O'Mordha. **1**

POLTERGEIST III—(1 hr. 37 min.; 1988) Young Carol Anne visits her aunt and uncle to recuperate from her last poltergeist experience, but the spirit leaves home with her. With Heather O'Rourke and Zelda Rubenstein. Screenplay by Gary Sherman and Brian Taggert. Dir. Gary Sherman. PG-13. **21, 30, 51, 85, 90, 108, 112, 204, 207, 208, 210, 214, 216, 217, 220, 222, 303, 305, 306, 313, 317, 400, 406, 504, 509, 512, 517, 521, 526, 530, 603, 606, 608, 610, 625, 634, 703, 706, 709, 721, 722, 724, 724, 755, 803, 805, 810, 815, 818, 902, 903, 904, 918, 933, 952, 963, 969**

POWAQQATSI—(1 hr. 37 min.; 1988) Godfrey Reggio's new wordless spectacle film (he is the director of the cult hit *Koyaanisqatsi*) would appear to be a rock concert for UN delegates. As the Philip Glass music, frenzied yet motionless, pounds away on the soundtrack, Reggio gives us slow-motion shots of laborers in Third World countries lifting, hauling, threshing, chopping, cutting, running. The movie's humanistic message: Impoverished Third World workers in their naked wretchedness are superior to the mightiest city dweller. In brief, Reggio has transformed hopeless physical labor into a lyrical tribute to the dignity of man. Which has to be something of a sick joke (King Cheops himself, constructing the pyramids at Giza, couldn't have devised a slicker rationale for slave labor.) The director has some skill, but the movie is all shots—nothing builds. Avoid when sober. (5/16/88) G. **41**

THE PRESIDIO—(1 hr. 56 min.; 1988) When a murder occurs at a military base in San Francisco, a homicide detective and the provost marshal at the base forget past differences to solve the murder. With Sean Connery, Mark Harmon, and Meg Ryan. Screenplay by Larry Ferguson. Dir. Peter Hyams. R. **24, 36, 36, 36, 62, 65, 85, 90, 101, 102, 108, 112, 200, 204, 214, 214, 216, 219, 220, 222, 302, 307, 312, 314, 406, 505, 506, 509, 509, 510, 511, 517, 523, 530, 606, 608, 613, 621, 625, 625, 631, 636, 639, 706, 715, 718, 722, 762, 803, 810, 816, 902, 903, 905, 911, 932, 952, 953, 958, 963, 967, 970**

RAMBO III—(1 hr. 41 min.; 1988) The topless hunter returns, blowing away the Red Army in Afghanistan with his bow and exploding arrows. It's nuts, stupid, and insulting (apparently the mujaheddin need a well-built American to defeat the Soviets) but this one is also exciting, largely because the director, Peter Macdonald, a former second-unit man, is good at running extras through explosions. This kind of moviemaking is more like engineering than art, and Macdonald is at least a good engineer. Stallone is as nasal as before—in his long hair he looks like a melancholy Commanche. With Richard Crenna, and a variety of shrewd Israeli and Greek actors impersonating Afghans. Shot in Israel, near the Dead Sea, and in Arizona. (6/6/88) R. **3, 7, 22, 33, 33, 60, 67, 85, 90, 91, 92, 100, 103, 104, 106, 107, 108, 112, 112, 200, 200, 207, 208, 211, 214, 215, 216, 218, 219, 219, 220, 222, 300, 300, 304, 304, 306, 312, 312, 314, 316, 318, 319, 322, 402, 406, 406, 504, 505, 505, 506, 508, 512, 514, 514, 517, 530, 530, 532, 602, 606, 608, 608, 610, 612, 616, 619, 621, 625, 631, 634, 637, 705, 706, 708, 714, 723, 723, 724, 724, 758, 759, 803, 805, 811, 816, 818, 818, 819, 900, 902, 903, 905, 905, 910, 920, 921, 933, 937, 953, 954, 955, 962, 962**

RED HEAT—(1 hr. 46 min.; 1988) Soviet Captain "Iron-Jaw" Danko teams up with a Chicago police detective to search for a Russian drug dealer, and their search leads them from the Windy City back to Red Square. With Arnold Schwarzenegger, James Belushi, and Peter Boyle. Screenplay by Harry Kleiner, Walter Hill, and Troy Kennedy Martin. Dir. Hill. R. **3, 7, 33, 53, 85, 91, 104, 107, 111, 200, 209, 218, 219, 220, 300, 304, 306, 312, 319, 406, 503, 514, 517, 527, 532, 600, 604, 610, 625, 637, 702, 724, 818, 903, 912, 937**

RIKKY AND PETE—(1 hr. 47 min.; 1988) An Australian brother and sister leave home and head for the outback when the brother's bizarre inventions rile both their parents and the local police. With Stephen Kearney and Nina Landis. Written by David Parker. Dir. Nadia Tass. R. **55**

SALOME'S LAST DANCE—(1 hr. 27 min.; 1988) In 1892, an unauthorized version of Oscar Wilde's banned play *Salome* is premiered in a London brothel. With Glenda Jackson, Nicholas Grace, and Stratford Johns. Written and directed by Ken Russell. R. **7, 959**

SALSA—(1 hr. 30 min.; 1988) A young man works to support his family by day but lives for his nights in the salsa clubs. With Robby Rosa and Angela Alvarado.

Screenplay by Boaz Davidson, Tomás Benitez, and Shephard Goldman. Dir. Davidson. PG. **33, 91, 111, 112, 213, 222, 312, 316, 904**

STAND AND DELIVER—(1 hr. 43 min.; 1988) This inspirational tale of ghetto youth saved by a great teacher is sparked by Edward James Olmos, who gives an immensely entertaining star performance. Olmos, a growling, morose Lieutenant Castillo on *Miami Vice,* changes his appearance, weight, and manner to play the real-life teacher, Jaime Escalante, a computer technician who decided to work with East Los Angeles kids (mostly Hispanic) at the James A. Garfield High School. At first, Escalante seems a weak, burdened man—a middle-class householder, a *teacher*—overmatched by insolent youths. But his impotence is a put-on and a lure. When his students challenge him, he turns a mocking hipster's wit on them, conquering with scorn and irony and, finally, encouragement and affection. Escalante prepared his students for the advanced-placement test in calculus, and, in 1982, eighteen of them passed—at that time an unheard of feat. Since then, many more have passed. The movie is stirring but not always convincing—the actors playing the students are much too soft. With Lou Diamond Phillips. Written by Ramon Menendez and Tom Musca. Dir. Menendez. (4/18/88) PG. **87, 601, 620, 713**

STORMY MONDAY—(1 hr. 33 min.; 1988) Directed by Mike Figgis and photographed by Roger Deakins, this modest English thriller is no more than an imitation forties Hollywood *film noir* about young lovers caught (as they used to say) in a web of violence and deceit, but the movie has an engagingly "dark" moody fatalism that is very pleasing. Tommy Lee Jones is amusing as a vicious Mr. Big—an American financier trying to take over an English provincial city—and Melanie Griffith, playing that archetypal forties figure, a good-bad girl, is sweet and sexy. With Sean Bean, and, as a mysterious club owner, Sting. (5/16/88) R. **11, 916**

★ **A TAXING WOMAN**—(2 hr. 7 min.; 1988) In Japanese, Eng. subtitles. Juzo Itami's new comedy is an ambiguous celebration of Japan's dauntless tax auditors and inspectors, who ferret out hidden riches from the country's innumerable cheats. (Tax rates in Japan are extremely high.) His heroine, Ryoko (Nobuko Miyamoto), has freckles and short hair in a modified Clara Bow cut, and she's a brilliant hound, terrorizing mom-and-pop grocers, casino operators, and finally a true crook, Mr. Gondo (Tsutomu Yamazaki). We root for her to trap victims, but we also root for them to get away with at least some of the stash. Gondo, for instance, is a brute, but he's also a charming and resourceful man who breaks into a wild dance of glee after making a killing. Earning money makes him horny, and sleeping with women makes him eager to earn more. He's probably the happiest man in Tokyo and pretty nearly irresistible. When the tax service, including Ryoko, come down on him with a force of one hundred agents and much electronic equipment, we may not be on their side. The movie has a cops-and-robbers structure that really isn't supported by its underlying attitudes. But it's good fun. Itami has a feeling for the pressured vitality of the modern big city. (5/23/88) **81**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; Juliette Binoche is the provincial waitress Tereza whose suffering holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, though Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty is terrific. Shot in Lyons (a stand-in for Prague) and Geneva by Sven Nykvist. (2/15/88) R. **20, 63, 88, 203, 310, 313, 523, 709, 714, 938, 971**

WHITE MISCHIEF—(1 hr. 40 min.; 1988) This true story of high life, dissipation, and murder in British-colonial Kenya isn't very good, but you'll want to see it anyway—some of it is sexy, and Greta Scacchi, the star, is startlingly beautiful. In 1940–41, the upper-class denizens of the legendary Happy Valley—in the hills outside Nairobi, Kenya—were most certainly a collection of wicked little beasties. Living on huge estates, they played, hunted, drank, experimented with cocaine and heroin, screwed one another's wives and husbands, and either ignored their children or managed not to have any. All of this decadence became blindingly public when Josslyn Hay (Charles Dance), the twenty-second Earl of Erroll and the lover of Diana Broughton (Greta Scacchi), was found dead—shot through the head—not far from the house of Diana's husband. The unappealing Sir "Jock" Delves Broughton (Joss Ackland) has been acting like a sport, but was he faking and secretly planning murder? Despite the research of James Fox, who wrote an elegant book (same title) about this affair, the answer isn't really known, so the movie is rather coy about the truth. The director, Michael Radford, and Jonathan Gems, who worked on the screenplay, have tried for a tone of cracked elegy, and have become bogged down in enervation and dwindling-Empire nostalgia. The movie is lazy and pompous, a smug ex ample of the smug horror it is putting down. When Scacchi and Dance strip off their clothes, the directorial ineptitude can almost be forgiven. With Sarah Miles, Trevor Howard, John Hurt. Exteriors shot in Kenya. (5/2/88) R. **10, 43, 523, 630, 816**

WILLOW—(1 hr. 49 min.; 1988) The new fantasy-spectacle produced by George Lucas (Ron Howard directed) coarsely synthesizes elements from *The Wizard of Oz, Snow White and the Seven Dwarfs, Conan the Barbarian, Star Wars, Dragonslayer,* and the Old Testament. Nothing in this exhausting, clangorous picture (whose story Lucas devised) makes much sense, but there's lots *of* it, including good and bad sorceresses, love dust, much hacking and hewing, and a whole village of Nelwyns (three-foot creatures). Set in a made-up world (i.e., the Middle Ages plus special effects), *Willow* is about a wicked queen, a baby, a Nelwyn who protects the baby, and a swashbuckler (Val Kilmer). It's the kind of meaningless plot held together by lines like "Oh, if only we could get to Tir Asleen Castle!" Extremely violent, *Willow,* despite its PG rating, is inappropriate for small children. A spectacular but jangled and unsatisfying experience. With Jean Marsh and Joanne Whalley. (5/30/88) PG. **24, 40, 64, 80, 112, 210, 213, 217, 219, 301, 311, 401, 406, 505, 509, 510, 512, 517, 523, 530, 600, 606, 608, 610, 610, 616, 625, 625, 634, 635, 638, 706, 714, 718, 722, 724, 753, 764, 802, 808, 820, 902, 904, 917, 955, 962, 962, 964, 970, 971**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women as they sit in their apartments, drive, read in the library. Divine eavesdroppers, they record the spiritual life of man (no one totes up his dirty laundry or lusts after a waitress). Yet, the angels cannot enter history, they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity (and *Wings* is pure German soulfulness), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie could be read as a fable of Berlin's longing to rejoin the world, or of an artist's desire to end the contemplative life. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. With Peter Falk. (5/9/88) **82**

A WORLD APART—(1 hr. 52 min.; 1988) Reviewed in this issue. **55**

REVIVALS

BLOW-UP—(1 hr. 50 min.; 1966) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, London seen through Italian eyes, and our old friends, illusion and reality. With David Hemmings and Vanessa Redgrave. **2**

THE BLUE ANGEL (1929)—(1 hr. 38 min.) In German, Eng. subtitles. Heavy-handed, obvious, humorless, but mesmerizing. The great Emil Jannings is the authoritarian German professor who falls under the spell of Marlene Dietrich's Lola Lola, an impassive nightclub singer. The professor's decline and collapse is at once a defeat of his worldly position and a liberation of his unconscious. From a novel by Heinrich Mann. Dir. Josef von Sternberg. **8**

THE DRAUGHTSMAN'S CONTRACT—(1 hr. 48 min.; 1983) In the summer of 1694, while the master of a Wiltshire manor is away, his wife hires a handsome young artist to do a series of drawings of the estate. The draftsman's price: the right to make love to her as often as he likes. This cold-blooded, outrageous bargain sets the tone for Peter Greenaway's stylish film. Before it's over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. **2**

GREETINGS—(1 hr. 28 min.; 1968) A cheerfully lousy low-budget counterculture comedy, with jokes on the draft, pornography, Kennedy-assassination buffs, and so on, directed by Brian De Palma in his late twenties. With Robert De Niro (his movie debut) and Gerrit Graham. **9**

HI, MOM!—(1 hr. 27 min.; 1970) Early Brian De Palma satirical comedy with a loose, rambling structure, starring Robert De Niro as a Vietnam vet looking for something to do with his life. Includes the classic "Be Black, Baby" bit about middle-class whites terrorized by a black theater troupe. **9**

KIND HEARTS AND CORONETS—(1 hr. 46 min.; 1949) An astringently witty British black comedy, stylishly directed by Robert Hamer, with a superlative cast led by Alec Guinness as each of the eight D'Ascoynes whom Dennis Price—ninth in line—must murder to inherit a dukedom and its fortune. With Valerie Hobson and Joan Greenwood. **1**

THE KING OF COMEDY—(1 hr. 48 min.; 1983) Martin Scorsese's fascinating but coldly sarcastic and despairing study of a pathological show-business hustler. Robert De Niro is Rupert Pupkin, a man who lives with his mother and aspires to be a famous comic. Obsessed with a Johnny Carson–type entertainer (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. As Rupert's accomplice, Sandra Bernhard is so charismatic we don't worry about the moral implication of laughing at sickies. **2**

REBECCA—(2 hr. 10 min.; 1940) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Directing from a script by Robert E. Sherwood and Joan Harrison, which was based on Daphne du Maurier's novel, Alfred Hitchcock injects his characteristic blend of fear, wit, and sex. **8**

RIFIFI—(1 hr. 58 min.; 1955) Jules Dassin's remarkably tense film about French gangsters who knock over a jewelry store and then fall out. It's sexy and violent in ways that excited American audiences 30 years ago. **8**

SHOOT THE PIANO PLAYER—(1 hr. 20 min.; 1960) In French, Eng. subtitles. François Truffaut's magical early film is about a withdrawn piano player (Charles Aznavour) who gets involved in murder. Made in the director's casually lyrical throwaway style. **8**

THE THREEPENNY OPERA—(1 hr. 52 min.; 1931) In German, Eng. subtitles. This production of the Brecht-Weill musical from the early thirties, directed by G. W. Pabst, is surprisingly sluggish, but you should see it anyway for some of the performances, especially Lotte Lenya's Jenny. **8**

UNFAITHFULLY YOURS (1948)—(1 hr. 45 min.) The original version, and great fun. Rex Harrison, at his most arrogantly flamboyant, is the Thomas Beecham-like conductor who imagines three different responses to his wife's adultery while conducting the music of Wagner, Rossini, and Tchaikovsky. Each fantasy takes its character from the music. Hilarious and disturbing. Written and directed by Preston Sturges. **2**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, June 15

JUNO AND THE PAYCOCK—The Gate Theater Dublin production of Sean O'Casey's classic is presented by Circle in the Square Theater, directed by Joe Dowling. Featured in the cast are Donal McCann, Geraldine Plunkett, John Kavanagh, Maureen Potter, and Joe Savino. Monday through Saturday at 8 (no matinees); $20 to $35; 6/14 through 7/2, with an official opening 6/21 at 7 p.m. The First New York International Festival of the Arts at **Golden Theater,** 252 West 45th Street (239-6200). All major credit cards.

Thursday, June 16

BROTHERS AND SISTERS—Fyodor Abramov's two-part play offers a glimpse of post-World War II Soviet communal farm life, and is a highlight of the First New York International Festival of the Arts. Previews start 6/16 prior to a 6/20 opening. Mon. to Sat. at 8, Wed. and Sat. at 2. Parts I and II alternate at evening performances with both parts playing on matinee days. $20–$40, with a $10 discount on tickets bought for both parts. **Belasco,** 111 W. 44th St. (239-6200).

Sunday, June 17

THE NIGHT OF THE IGUANA—Jane Alexander, Pamela Payton-Wright, Nicolas Surovy, and Maria Tucci star in a revival of Tennessee Williams's 1961 play, produced as part of the First New York International Festival of the Arts. Tues. through Sat. at 8, Wed. and Sat. at 2; Sun. at 3; previews start 6/17 prior to a 6/26 opening; pre-opening prices are $30 for Sat. p.m.; $27 for other perf., rising to $33 and $30 after opening. **Circle in the Square,** 1633 Broadway (239-6200).

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the proficient stars in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, Anne Francine. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $40–$45. **Vivian Beaumont,** Sixty-fifth Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. With Elizabeth Franz (Joan Rivers takes over from her on 6/21), Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, David Nackman. Eugene has left the Army, and along with his brother, is pursuing a radio-writing career. Opened 12/4/86. Mon.–Sat. at 8 (dark on Thurs.), $27.50–$40; Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$32.50. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—Eric Roberts & Lisa Emery in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man & a dancer whose career is consuming her & bringing about major changes in her life; directed by Marshall W. Mason. With Jonathan Hogan & Lou Liberatore. Mon.–Sat. at 8, $27.50–$37.50, Sat. at 2, $25–$35, Wed. at 2, $22.50–$32.50; opened 10/14/87. **Plymouth,** 236 W. 45th St. (239-6200). 2 hrs. 45 mins. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may well last forever. Mon.–Fri. at 8, Sat. at 2 & 8, $30–$47.50; Wed. at 2, $25–$42.50. **Winter Garden,** Bdway & 50th (239-6200). 2 hrs. 45 mins. Major credit cards. ● ● **IRLS**

CHESS—Judy Kuhn, David Carroll, and Phillip Casnoff star in a musical with book by Richard Nelson, and music by Benny Andersson and Bjorn Ulvaeus; directed by Trevor Nunn. The plot focuses on a fierce battle between an American and a Soviet citizen for a world-class title as well as for the love of the woman they both want, using the game of chess as a metaphor for politics. Featured in the cast are Paul Harman, Harry Goz, Dennis Parlato, and Marcia Mitzman. Mon.–Sat. at 8, Sat. at 2, $35–$50; Wed. at 2, $27.50–$42.50. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon.–Thurs. at 8, Wed. & Sat. at 2; $30–$45; Fri. & Sat.at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. With Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, well-nigh flawless. Tue.–Thur. at 8, $10–$35; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, $15–$37.50; Wed. at 2, $8–$30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, & Bobo Lewis in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production & cast pure gold & the crowning achievement of the late Gower Champion; book by Michael Stewart & Mark Bramble; music & lyrics by Harry Warren & Al Dubin; opened 8/25/80. Tues.–Sat. at 8:15, Sat. & Wed. at 2:15, Sun. at 3, $27.50–$45. **St. James Theater,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Phylicia Rashad, Joanna Gleason, Chip Zien, Tom Aldredge, and Robert Westenberg star in the fairy tale, written and directed by James Lapine; the music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers & other classic scary tales; dance movement by Lar Lubovitch; opened 11/5/87. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $35–$50; Wed. at 2, $32.50–$42.50. **Martin Beck,** 302 W. 45th St. (246-0102). 2 hrs. 35 mins. **IRLS**

JACKIE MASON SHOW—The great man has returned (in a limited run) with new insights in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film), *The World According to Me.* Tues.–Thur. at 8, Sun. at 3, $15–$32.50; Fri. & Sat. at 8, $17.50–$35. **Brooks Atkinson,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

JOE TURNER'S COME AND GONE—Pulitzer Prize-winning playwright August Wilson's play (in an unimpeachable production) takes place in 1911 in a boarding house in Pittsburgh and explores the search for identity by the sons and daughters of slaves; directed by Lloyd Richards. Featured are Mel Winkler, L. Scott Caldwell, Ed Hall, Bo Rucker, Kimberleigh Aarn, Kimberly Scott, and Delroy Lindo. Tues.–Thur. at 8, $20–$35; Fri. & Sat. at 8, $20–$37.50; Wed. and Sun. at 3, Sat. at 2, $15–$32.50. Yale Repertory Theater at **Ethel Barrymore,** 243 W. 47th St. (239-6200). 2 hrs. 30 mins. All major credit cards.

LONG DAY'S JOURNEY INTO NIGHT—Jason Robards and Colleen Dewhurst in a revival of Eugene O'Neill's drama, directed by Jose Quintero. Featured in the cast are Jamey Sheridan, Campbell Scott, and Jane Macfie. Mon. through Fri. at 8, and Sat. at 2, $15 to $37.50; Sat. at 8 and Wed. at 2, $15 to $35. In rotating repertory with O'Neill's **AH, WILDERNESS!,** starring Robards and Dewhurst, and directed by Arvin Brown. Call theater for specific dates. **Neil Simon,** 250 West 52nd Street (757-8646). All major credit cards.

MACBETH—Christopher Plummer and Glenda Jackson co-star in William Shakespeare's tragedy; directed by Zoe Caldwell. With Paul Shenar, Randle Mell, Alan Scarfe, Philip Kerr, Cherry Jones, Jack Gwillim, Thomas Hill. Tuesday through Saturday at 8, $30 to $40; Saturday at 2 and Sunday at 3, $25 to $37.50; Wednesday at 2, $25 to $35; through 7/3. **Mark Hellinger Theater,** 237 West 51st Street (246-0102). All major credit cards. 2 hrs. 30 min.

M. BUTTERFLY—John Lithgow and B. D. Wong are stars of the 1988 Tony Award-winning best play by David Henry Hwang which takes place today in a Paris prison, and in recall, during 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. With John Gets, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Thursday at 8, $29.50 to $37.50, Friday and Saturday at 8, Sat. at 2, $30.50–$40, Wed. at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West 49th Street (246-0220). 2 hrs. 35 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tue.–Sat. at 8, Sat. at 2, Sun. at 3, $$37.50-$50; Wed. at 2,

$30–$42.50. **Marquis,** 46th St. & Bdway (246-0102). 2 hrs. 30 mins. All major credit cards. ● IRLS

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Tim Shew as Jean Valjean, Anthony Crivello, Kelli James, Randy Graff, Norman Large, and Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 available Mon.–Thur. with valid student I.D.'s at box office. **Broadway,** Broadway at 53rd (239-6200). 3 hrs. 15 mins. All major credit cards. ● IRLS

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, & Sherman Yellen, among others; choreography by Margo Sappington; directed by Jacques Levy. Mon.–Fri. at 8, Wed. at 2, Sat. at 2, 7, & 9:30, Sun. at 3 & 7; $35–$45. **Edison,** 240 W. 47th St. (302-2302). 2 hrs. ● ● All major credit cards. IRLS

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. With Michael Crawford, Patti Cohenour, & Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, & Cris Groenendaal; opened 1/26/88. Monday through Saturday at 8, Saturday at 2, $37.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. IRLS

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. With Scott Bakula, Alison Fraser, Deborah Graham, Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tuesday through Saturday at 8, Saturday at 2, andSunday at 3; $40; Wednesday at 2, $47.50. **Helen Hayes Theater,** 240 West 44th Street (246-0102). 2 hrs. All major credit cards.

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $30–$37.50. **Cort,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW–Madonna, Joe Mantegna, and Ron Silver are the stars of David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $25–$35. **Royale,** 242 W. 45th St. (239-6277). 2 hrs. 10 mins. All major credit cards. IRLS

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Opened 3/15/87. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $32.50–$47.50; Wed. at 2, $25–$40. **Gershwin,** 51st St. W. of Bdway (586-6510). 2 hrs. 20 mins. All major credit cards. ● IRLS

A WALK IN THE WOODS—Sam Waterston is just right and Robert Prosky's Russian diplomat is charmingly idiosyncratic and cannily polished as the stars of a two-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of U.S.–Soviet arms negotiations. Des McAnuff has directed with exemplary skill and variety the moods and movements of the characters, and the dialogue never ceases to stimulate. Tuesday through Saturday, Saturday at 2, Sunday at 3; $32.50 to $37.50; Wednesday at 2, $30 to $35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 10 min.

OFF BROADWAY

DANDY DICK—The 100th anniversary production of Arthur Wing Pinero's play starring Jan Miner, Gordon Chater, and Edward Hibbert, directed by Jimmy Bohr, tells of an Episcopal dean who tries to maintain order in a household full of racing enthusiasts. Tues. through Sun. at 8, Wed., Sat., and Sun. at 2; $20 to $28; through 6/26. **Roundabout Theater,** 100 East Seventeenth Street (420-1883).

THE DEATH OF GARCIA LORCA—Jose Antonio Rial's play, translated into English (7/1-10 at 8, simultaneous translation into Spanish is available), deals with the last three days in the life of Federico Garcia Lorca, played by Bernard White. Tues. to Sun. at 8, Sat. and Sun. at 3; $20–$25; 6/17–7/10. **Public/Anspacher Theater,** 425 Lafayette Street (598-7150).

DRIVING MISS DAISY—Alfred Uhry's Pulitzer Prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. With Frances Sternhagen, Earle Hyman, and Ray Gill. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $30. **John Houseman Theater,** 450 W. 42nd St. (564-8038).

DUCKS—A musical by John Driver and Jeffrey Haddow takes a look at the theater scene told through twenty songs and sketches. Wednesday through Sunday at 8; $12; through 6/26. **Musical Theater Works,** 440 Lafayette Street (677-0040).

ENGLISH MINT—*L'Amante Anglaise,* a psychological thriller based on an actual French murder case by Marguerite Duras, wherein the wife of a retired railroad functionary killed her husband; directed by Paul Verdier. Featured in the cast are Hal Bokar, Paul Verdier, and Grace Zabriskie. Wed.–Monday at 8, Saturday and Sunday at 2; $18; 6/29 through 7/11. **Cherry Lane Theater,** 18 Commerce Street (989-2020).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $24–$28. **Sullivan St. Theater,** 181 Sullivan St. (674-3838). ● ●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. With Bruce Weitz and Carol Kane. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $24.50–$28.50. **Westside Arts Theater,** 407 W. 43rd St. (541-8394).

GODSPELL—A musical journey through *The Gospel According to St. Matthew,* with music by Stephen Schwartz, this 1971 hit is directed by Don Scardino. With Jeffrey Steefel, Trini Alvarado, Angel Jemott, Harold Perrineau, Robert E. McNeill, Jr., Mia Korf, Laura Dean, and Eddie Korbich. Tuesday through Saturday at 8, Wed. & Sat. at 2, Sun. at 3; $20 to $30. **Lamb's Theater,** 130 West 44th Street (239-6200).

THE GRAND TOUR—A revival of Jerry Herman's 1979 Broadway musical based on *Jacobowski and the Colonel*; directed by Ran Avni. $16 to $10. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

HAMLET—Ingmar Bergman's New York stage directorial debut features Peter Stormare and Pernilla Ostergren in Shakespeare's tragedy, performed in Swedish, as part of the *New Sweden '88* celebration at BAM. Through 6/16. (call theater for details). **Brooklyn Academy of Music Opera House,** 30 Lafayette Avenue, Brooklyn (718-636-4100).

I'LL GO ON—Gate Theater of Dublin's production of a one-man show performed by Barry McGovern, as part of the First N.Y. International Festival of the Arts. Tues. through Sat. at 8, Sun. at 7:30; through 6/24; $25. Plot is drawn from the Samuel Beckett novels, *Molloy, Malone Dies,* and *The Unnameable,* the last by McGovern and Gerry Dukes. **Mitzi E. Newhouse,** Lincoln Center, 65th & Amsterdam (239-6200).

IN PERPETUITY THROUGHOUT THE UNIVERSE—Eric Overmyer's cosmic comedy probes the world of international conspiracy, political paranoia, and intergalactic connections; directed by Stan Wojewodski, Jr. Featured in the cast are Tzi Ma, Troy Evans, Arthur Hanket, Jennifer Harmon, Laura Innes, and Carolyn McCormick. Wed. through Sat. at 8, Sun. at 7; Sat. and Sun. at 3; $15 to $18. **Hudson Guild Theater,** 441 West 26th Street (760-9810).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Fri. & Sat. at 8, Sun. at 3; $15; thru August. **National Black Theater,** 2033 5th Ave. (427-5615).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) & Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Thur. & Fri. at 8, Sat. at 2, 5, & 8, Sun. at 3; $10–$19.95. **Heckscher,** 5th Ave. at 104th (534-2804).● ●

NORTH ATLANTIC—Willem Dafoe, Spalding Gray, Ron Vawter, Anna Kohler, Kate Valk, Peyton Smith, Michael Stumm, and Nancy Reilly are featured in Jim Strahs's play; directed by Elizabeth LeCompte, with music by Eddie Dixon. Thursday through Wednesday, at 8, through 6/15; $25. **The Performing Garage Theater,** 33 Wooster Street (966-3651).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. With Suzi Winson, Helen Baldassare, Susan Gordon-Clark, & Julie J. Hafner, all of them delightful. Tues.–Sat. at 8, Sat. at 2, Sun.at 3; $27–$32.50. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tuesday–Thursday at 8, Sunday at 7; $23; Friday at 8, Saturday at 7 & 10, Sunday at 3; $27. **Circle-in-the-Square,** 159 Bleecker St. (254-6330).

PAVLOVSKY MARATHON—Argentine playwright Eduardo Pavlovsky's three plays, *Pablo, Slowmotion,* and *Potestad,* about psycho-political repression, about a former boxing champ, and about a man whose adopted child has been taken away by the state. $18, or $35 for pass to see three. Call for specifics. 6/15 through 27. **Cherry Lane,** 38 Commerce St. (989-2020).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. With the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

THE RIVALS—Richard Brinsley Sheridan's satire about a man who poses as his own rival to win his beloved's hand. Mrs. Malaprop's in this one. Fri. and Sat. at 8, Sun. at 3 and 7:30; 6/17 through 8/29; $10 and $12. **Westside Theater,** 252 West 81st Street (874-7290).

THE ROAD TO MECCA—Athol Fugard's story about love and trust in a desolate South African village; directed by the author. Featured in the cast are Yvonne Bryceland, Amy Irving (who proves she is one of our best--least affected, mannered, cosmeticized--young actresses), and the author. Kathy Bates will take over the Amy Irving role on 7/5. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25 to $29. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

SAND—Eric Bass's play is performed by actors and puppets (intended for adults only) and depicts the interwoven dreams of a couple--he Jewish, she German--on the eve of their living together. Tues. through Thurs., Sat., and Sun. at 8; 6/16 through 7/9; $16. Presented by the Sandglass Theater as part of the First N.Y. International Festival of the Arts. **92nd Street Y,** 1395 Lexington Avenue (996-1100).

SANDRA BERNHARD—*Without You I'm Nothing:* This actress-singer-humorist-author-star displays her virtuosity in a one-woman program of pop-culture catharsis. Wed. at 8, Fri. & Sat. at 8 & 10:30, Sun. at 5:30 & 9, $20–$25. **Orpheum,** 126 2nd Ave. (477-2477).

THE SEAGULL—Anton Chekhov's play about self-indulgence in 1895 Russia; directed by A. M. Raychel. With Gary Kotz, Enid Haller, David Hammerbeck, and Kate Lacy. 6/22 through 29 at 8:30; $10. **Theater-Studio,** Room 200, 750 8th Avenue (581-9425).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl).* Ava Haddad in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. With Paul Sparer, Gordana Rashovich, Katharine Hiler, Bruce Nozick, and Suzanne Toren. Tues.–Thurs. at 8, Sat. at 2, $27; Wed. at 2, $25; Fri. & Sat. at 8, Sun. at 3, $29. **Westside Arts Theater,** 407 W. 43rd St. (541-8394).

SPOILS OF WAR—Michael Weller's play about the emotional tensions between a 16-year-old and his divorced parents; directed by Austin Pendleton. Featured in the cast are Larry Bryggman, Kate Nelligan, Annette Bening, Kevin O'Rourke, Cheryl Giannini, Christopher Coller, Anthony Picciano, Alice Playten. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $16 and $20; through 6/26. **Second Stage,** Broadway at 76th Street (873-6103).

STAR-CROSSED LOVERS—A musical wherein a young writer discovers the world's greatest love story and realizes his dream; written and directed by Richard Haase. Wednesday through Saturday at 8, Sundays at 3; $15. American Theater of Actors at **Churnuchin Theater,** 314 West 54th Street (718-507-0011).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. With Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Elizabeth Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3 & 7:30; $24–$30. **Lucille Lortel,** 121 Christopher St. (924-8782).●

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa (wear comfortable shoes); directed by Richard Rose. Mon.-Wed. at 8, $100; Fri. at 8, $120; Sat. at 5 & 9, $135; Wed. at 2, $60. **7th Regiment Armory,** Park Ave. & 66th St. (239-6215).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg, featuring Lisa Bernstein, Timothy Williams, Robert Tate, Valerie Hill, and Trish Kane performing twenty numbers exploring gay and lesbian culture; directed by Scott Green. Tues. through Fri. at 8, Saturday at 7 and 10, Sunday at 4 and 7; $20. **Actors' Playhouse,** 100 Seventh Avenue South (691-6226).

THREE WAYS HOME—S. Epatha Merkerson, Malcolm-Jamal Warner, and Mary McDonnell star in Casey Kurtti's drama about a savvy, streetwise supermom who is fiercely devoted to giving her children a better life; directed by Chris Silva. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24.50 to $27.50. **Astor Place,** 434 Lafayette St. (254-4370).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

THEATER COMPANIES

AMERICAN JEWISH THEATER—Neil Simon's comedy, *Last of the Red Hot Lovers,* starring Tovah Feldshuh, Marcia Jean Kurtz, Becky London, & Ethan Phillips, concerning a fish market proprietor and his attempts to seduce three different women; directed by John Driver. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $20. **Theater Guinevere,** 15 W. 28th Street (683-7707).

CIRCLE REPERTORY COMPANY—Jim Leonard, Jr.'s *V. & V. Only,* tale of a close-knit group of friends whose lives center around a coffee shop in New York's Little Italy; directed by Marshall W. Mason. With Brian Tarantina, Roxann Biggs, Tresa Hughes, Dick Boccelli, Eric Anderson, Alan Arbus, Robert Minicucci, Ben Siegler. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22.50–$26. **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

ENSEMBLE STUDIO THEATER MARATHON '88—Twelve one-acters are shown over six weeks, through 7/18, in three series of four a night, with works by Lanford Wilson, Horton Foote, Romulus Linney, Oyamo, and more, in three series. Fri. & Sat., $20; weekdays, $18, Sun., $12. Call theater for a flyer. **Second Floor Mainstage,** 549 West 52nd Street (247-3405).

LA MAMA, E.T.C—Tadeusz Kantor's *I Shall Never Return,* set in a tavern a bit like a brothel, presented by the Polish Cricot 2 Company as part of the First New York International Festival of the Arts. Tues. through Sat. at 8, Sun. at 3 and 8; $25; 6/14 through 26. **La Mama Annex,** 74A East Fourth Street (475-7710).

LATIN AMERICAN THEATRE ENSEMBLE—Albert Camus's *El Malentendido,* about a mother and daughter who are running a deadly hotel; directed by Braulio Villar. With Soledad Lopez, Jorge Pupo, Concha Gomez-Conde, Silvia Ailes, and Victor Acosta. Fri. and Sat. at 8, Sun. at 6; $8; through 6/26; in Spanish. **El Porton del Barrio,** 172 East 104th Street (246-7487).

MABOU MINES—*Flow My Tears, The Policeman Said,* a satiric sci-fi/political mystery based on Philip K. Dick's novel about a TV talk show host who wakes one day to find he has lost thirty million fans, directed by Bill Raymond, and featuring Ellen McElduff, Greg Mehrten, Black-Eyed Susan, Ruth Maleczech, Terry O'Reilly, and Frederick Neumann. Tues. through Sun. at 8, Sat. and Sun. at 2; $15 to $18; through 7/10. **Mainstage 1** at N. Y. U. Tisch School of the Arts, 721 Broadway (869-3530).

MANHATTAN THEATER CLUB—*Urban Blight,* a series of vignettes submitted by Christopher Durang, Jules Feiffer, A. R. Gurney, Jr., Edward Kleban, Richard Maltby, Jr., Terrence McNally, David Shire, and Wendy Wasserstein, who were asked to write on any subject that annoyed them (!); directed by John Tillinger and Richard Maltby, Jr. From 6/19. Phone for details.Manhattan Theater Club's Stage I at **City Center's Theater,** 131 West 55th Street (246-8989).

NEGRO ENSEMBLE COMPANY—Martin Jones's *West Memphis Mojo,* set in the 50s in a barbershop which doubles as a record store for r.& r. enthusiasts; directed by Rick Khan. With Richard Gant, Tico Wells, Kate Redway, and Tucker Smallwood. Wed. at 3 (groups only), Thurs. and Fri. at 8; Sat. at 3 and 8:30, Sun. at 2:30 and 7; $15 to $20; through 6/19. **Theater Four,** 424 West 55th Street (246-8545).

PAN ASIAN REPERTORY THEATER—Momoko Iko's *Boutique Living and Disposable Icons;* directed by Tisa Chang, centers around the marriage of the youngest of a family, a reunion at which universal questions of relationships arise. With Kitty Chen and Raul Aranas. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; 6/21–7/10. First New York International Festival of the Arts, at **Perry Street Theater,** 31 Perry Street (760-0116).

PLAYWRIGHTS HORIZONS—Kevin Spacey stars in Kevin Heelan's *Right Behind the Flag,* a comedy about blind patriotism and our susceptibility to the American Dream; directed by R. J. Cutler. With Herbert Rubens, Richard Riehle, Paul McCrane, Amy Aquino, W. T. Martin, and Joe Bellan. From 6/15. Call for details. **Mainstage,** 416 W. 42nd St. (564-1235).

PUERTO RICAN TRAVELING THEATER—Candido Tirado's play, *First Class,* is about two Puerto Rican friends who try to fight their way out of the ghetto they were born and raised in; directed by A. Dean Irby. Featured in the cast are Paul-Felix Montez, Joe Gonzalez, Rico Elias and Carlos Linares. In English: Wednesday, Thursday and Friday at 8; in Spanish: Saturday and Sunday at 2:30 and 8; $10. **Puerto Rican Traveling Theater,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!;* Gloria Gonzalez's *Cafe con Leche;* Jose Zorilla's *Don Juan Tenorio;* Alejandro Casona's *Prohibido Suidarse en Primavera;* Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella;* Tirso de Molina's *El Burlador de Sevilla.* Call theater for dates. Thur.-Sat. at 8, Sun. at 3 & 7. **Gramercy Arts Theater,** 138 E. 27th St. (889-2850).

SECOND STUDIO FOR ACTORS—Stephen Michaels's play concerns an actor who begins to identify with himself only after an off-stage death; directed by Harv Dean; with Geoff Silagy, Deloria Ruyle, Richard Duva, and Lisa Grey Beeson. Wed. through Sat. at 8, Sun. at 3; $10; 6/15 through 7/10; $10. **Second Studio Theater,** 163 West 23rd Street (463-7050).

THEATER ASSOCIATION OF GARDZIENICE—Two Polish plays, directed by Wlodzimierz Staniewski, *Archpriest Avvakum: The Life Written By Himself* and *Gathering,* based on folklore and traditions of orthodox Slavic culture. Tues.-Sat. at 9, 6/14–25, except 6/17 when curtain rises at 10; $20. **Cathedral of St. John the Divine,** 1047 Amsterdam Ave. (662-2133).

UBU REPERTORY THEATER—Algerian playwright Fatima Gallaire's *You Have Come Back,* directed by Francoise Kourilsky, tells about the author's return from France to her native village; also about Islamic culture and its impact on North African women. Tues.-Sat. at 8, Sat. at 3, 6/21–7/2; $18–$20. First New York International Festival of the Arts, **Saint Clement's Church,** 423 W. 46th St. (279-4200).

WRITERS THEATER—D. Keith Mano's *Resistance,* about a confrontation between an American novelist and a Russian colonel. Mon.-Sat. at 8; $10; through 6/25. **Judith Anderson,** 422 W. 42nd St. (869-9770).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BAR AT THE PINK FLAMINGO—Comedy by Sam and Zelda Schwartz, directed by Ron Bohn. It's 1944 in the Keys, and talk is cheap. With Flemming Carlson, Margaret Flanagan, Daver Yuki, and Dawn Volkart. Fri. & Sat. at 8, Sun. at 3:30; $8; through 6/25. **The Actors Factory,** 149 W. 29th St. (594-1494).

A CIRCLE—Written and directed by Bob Morris, play takes place in a rundown neighborhood in Italy and centers on a man and a woman hiding out from the Big City. Mon., Wed., Thurs., Fri. & Sat. at 8, Sat. at 2, Sun. at 3; $4; 6/20 through 7/17. Part of the First New York International Festival of the Arts. **Theater for the New City,** 155 First Avenue (245-1109).

CRAZY QUILT—Four playlets by Walter Corwin give an overview of the congealed America melting pot; three directed by H. Shep Pamplin, the fourth by George Bartenieff. Thur.-Sun. at 8; $4; through 6/19. **Theater for the New City,** 155 1st Ave. (254-1109).

GETTING OUT OF BED—Stephen Fife's play about a guy trying to get back on his feet after his live-in girl friend has left; directed by Stephen Roylance. 6/17, 18, 22 to 26 at 8; $8. **William Redfield Theater,** 354 West 45th Street (333-7471).

THE GLASS MENAGERIE—A revival of the Tennessee Williams classic, directed by Peter Jensen; with Sara Croft, Jeanette Topar, Richard Moore, and Kerry Beck. Thurs.-Sat. at 8, Sun. at 3, Tues. & Wed. at 7; through 6/19; $8. Red Hen Production at **Sanford Meisner Theater,** 164 11th Ave. (989-2675).

THE GLASS MENAGERIE—A revival of the Tennessee Williams classic, directed by Lev Shekhtman; with Elsie James, Charlotte Norris, Chuck Schneider, David Walters. Thurs.-Sat. at 8, through 6/25; $10. **Theater in Action,** 46 Walker St. (431-1317).

HENRY IV—Shakespeare's history play presented by the Manticore Theater, directed by Bob Verini, with Andrew Jarkowsky, John Krupp, Kevin Barry, and Malcolm Stephenson. 6/24–7/9 (dark Mon.) at 8; $8. **Ohio Theater,** 66 Wooster Street (966-4844).

HOME SWEET HOME/CRACK—Charles Cissel's play about the "perfect" family; directed by Terese Hayden. With Jacqueline Brookes, James Stevenson, Raymond Haigler, Hanna Cheek. Wed.-Sat. at 8, Sun. at 3; $8. **Ohio Theater,** 66 Wooster St. (966-4844).

KILLING GAME—Ionesco's play is set in a peaceful village where a mysterious visitor suddenly appears; directed by Richard Toth. Tuesday through Saturday at 8; through 7/2; $8. **Studio Theater,** Fordham U. at Lincoln Center, 113 West 60th Street (841-5267).

THE PUBLIC EYE—Peter Shaffer's comedy, directed by Joseph Levin. 6/13–16 at 8; $5. **St. Michael's Church,** 225 W 99th St. (888-0790).

RITA AND BESSIE—Musical play by Manuel Martin, Jr. & Tania Leon, about an encounter between two gifted women, a Cuban singer and a blues singer, dealing with racial hypocrisy. Thurs.-Sat. at 8; $8; through 7/2. **Duo Theater,** 62 E. 4th St. (598-4320).

SNOW WHITE FALLING—A "comic" nightmare by Oliver Goldstick, directed by Michael Goldberg, in which our favorite amusement park characters aren't quite what they seem. Mon. through Sat. at 8; $8; through 6/18. Springboard Theater Company at **45th Street Theater,** 354 West 45th Street (924-5426).

10/11/87-play, written and acted by Greg Campora, Melody Cooper, Gayle Keller, & Dan Kagan, about people converged on Washington to protest government's inattention to rights of gays, lesbians, & AIDS sufferers. Thurs.-Sat. at 7:30, Sun. at 4; $8; to 7/10. **18th Street Plyhse,** 145 W. 18th St. (874-5476).

WHEEL AND DEAL—Phil Bosakowski's comedy, set in a garage, about three men in police custody for minor offenses who are sentenced to clean and polish a corrupt police captain's car; directed by Joshua Astrachan. Thur., Fri., and Sun. at 8, Sat. at 7 and 10; $10. **The Real Garage,** 145 Charles Street (925-1630).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GEORGE AULT—Works on paper by this American Precisionist; through 7/29. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

JACOBO BORGES—New paintings; through 6/30. C.D.S., 13 E. 75th St. (772-9555).

JOHN CONSTABLE—Paintings and drawings, many on loan from American and European museums, and from private collections; through 6/25. Salander-O'Reilly, 22 E. 80th St. (879-6606).

HARTWIG EBERSBACH—Oil paintings, gouaches, and three-dimensional installations by an East German artist; through 6/25. Prakapas, 19 E. 71st St. (737-6066).

SYLVIA GUIREY—A series of five abstract paintings based on Fragonard's painting, "La Bascule"; 6/16–7/22. McCoy, 19 E. 71st St. (570-2131).

EDWARD HOPPER—Etchings, linocuts, and drypoints executed between 1915–1928, of subject matter such as landscapes, interiors, nudes, and seascapes; through 6/30. Sheehan, 52 E. 76th St. (772-7777).

HANS GEORG RAUCH—Drawings, watercolors, and prints by this German cartoonist; through 7/2. Goethe House, 1014 Fifth Ave. (744-8310).

ANTONIO SEGUI—Recent gouaches on cardboard, in which a solitary man travels through a Cubist-inspired city; through 6/18. Bernard, 33 E. 74th St. (988-2050).

AUGUSTO TORRES—A retrospective of paintings and drawings by this Uruguayan modernist painter; through 7/31. Americas Society, 680 Park Ave. (249-8950).

IGNACE VAN ISAKER—New paintings; through 7/8. Staempfli, 47 E. 77th St. (535-1919).

ROGER VAN OUYTSEL/ROBERT QUIGLEY—Recent paintings by both; through 7/1. Stone, 48 E. 86th St. (988-6870).

ISAAC WITKIN—Recent bronze and aluminum sculptures, including a piece titled "Hawthorne Tree," executed in six variations; through 6/24. Hirschl & Adler, 851 Madison Ave. (744-6700).

57th Street Area

BRUCE HELANDER—Recent collages; through 7/2. Shippee, 41 E. 57th St. (319-2041).

DAVID HOCKNEY—A survey of drawings from the past twenty years; through 7/29. Emmerich, 41 E. 57th St. (752-0124).

DAVID HOCKNEY—Selected prints; through 7/25. Drake, 50 W. 57th St. (582-5930).

JUSTEN LADDA—A simulated "group exhibition" of paintings and sculpture, for which the artist has re-created well-known paintings and sculptures; through 7/15. Lelong, 20 W. 57th St. (315-0470).

CLAUDE AND FRANCOIS-XAVIER LALANNE—Sculptures by this husband and wife team, who began working together in Paris in 1956, of animal shapes that double as furniture; through 6/30. Del Re, 41 E. 57th St. (688-1843).

ISAMU NOGUCHI—Recent bronzes; through 6/18. Herstand, 24 W. 57th St. (664-1379).

ROBERT ANDREW PARKER—Recent gouaches of the Annapurnas; through 6/24. Dintenfass, 50 W. 57th St. (581-2268).

KENNETH POLINSKIE—Bright, geometric still-life paintings of 1950s collectibles; through 6/29. Fischbach, 24 W. 57th St. (759-2345).

MILTON RESNICK/LINNEAUS TRIPE—Abstract paintings from 1957–1960/Photographs of Burma taken in 1855. Through 6/31. Miller, 41 E. 57th St. (980-5454).

DAN RIZZIE—New paintings with collage; through 6/25. Siegel, 24 W. 57th (586-0605).

East Village

BILL BARRETTE—Recent constructions that incorporate photographs; through 6/26. Fiction/nonfiction, 155 Ave. B (505-5590).

RUSSELL EPRECHT/ISHTA MUELLER—Neo-Expressionist paintings by both; through 6/26. Henry Harvey Aftermath, 75½ E. 3rd St. (353-0397).

KONISHI—Recent paintings and collages; through 6/19. Humphrey, 242 E. 5th St. and 37 E. 7th St. (529-0692).

JOANNE LANDIS/ANDREA ARROYO—Paintings of figures in ordinary settings/Sculptural reliefs inspired by Biblical themes and Pre-Columbian folk art. Through 7/3. On the Wall, 328 E. 11th St. (460-0963).

RICHARD REZAC—New abstract sculptures that draw upon forms in Eastern art, plus drawings; through 7/3. Loughelton, 19 Second Ave. (529-2288).

SoHo and TriBeCa

HERB AACH—Paintings from 1956–1962; through 6/25. Ingber, 415 W. Broadway (226-2221).

DAVID ALBAN—Drawings on clay; through 6/25. Stark, 568 Broadway (925-4484).

PETER AMBROSE—Sculptures that refer to the figure, in cast iron, aluminum, wood, and glass; through 6/25. Esman, 70 Greene St. (219-3044).

MICHAEL ASHER/JAMES COLEMAN—A site-specific installation that examines, alters, and comments upon the architectural interior of Artists Space/A narrative work in which 250 black-and-white still photographs are projected on the wall, while a synchronized audiotape tells the story of a murder. Through 7/2. Artists Space, 223 W. Broadway (226-3970).

PAT BADT—Abstract paintings on canvas and paper; through 7/1. Erpf, 568 Broadway (925-6160).

ROBERT BLACKBURN/MING FAY—A retrospective of prints by this artist who founded the Printmaking Workshop/A multi-media installation composed of many smaller disparate sculptures. Through 6/25. Alternative Museum, 17 White St. (966-4444).

WALKER BUCKNER—Recent paintings; through 7/1. Davidson, 415 W. Broadway (925-5300).

DOUGLAS DARDEN—Drawings of visionary architectural spaces; through 6/30. Nichols, 83 Grand St. (226-1243).

LARRY DEYAB/CLINTON STORM—Symbolic figurative paintings/Minimalist abstract paintings in acrylic and marble dust on canvas. Through 6/23. Auchincloss, 558 Broadway (966-7753).

TERRY LEE DILL—Recent sculpture, models, and drawings for public artworks; through 6/25. Liguori, 93 Grand St. (334-0190).

JEAN DUPUY—Anagrammatic paintings; through 6/25. Harvey, 537 Broadway (925-7651).

YURY DYLSHLENKO—Paintings by an artist who lives in Leningrad; through 7/2. Kind, 136 Greene St. (925-1200).

ERIC FISCHL—New multi-paneled paintings, in which the artist has continued to explore the arcane private and social rites of suburbia; through 6/25. Boone, 417 W. Broadway (431-1818).

CAROL GALLIGAN—Painted paper sculptures; through 6/25. Allen, 560 Broadway (334-9710).

KENNETH GOLDSMITH/TATSUYA MATSUMOTO—A large-scale painted wood sculpture/Photosilkscreen works. Through 6/25. Schreiber/Cutler, 171 Spring St. (925-1441).

FELIX GONZALEZ-TORRES—Conceptual works with text that draw attention to the monumentalization of material culture at the expense of social, humanistic concerns; through 6/24. Rastovski, 560 Broadway (966-4571).

DANA GORDON—Large-scale abstract paintings with broad gestural fields of color, and mysterious allusions; through 6/30. Ruggiero-Henis, 415 W. Broadway (966-3711).

RAY HOLLAND—Shaped wall reliefs painted with oil and enamel/A series of small shaped paintings titled, "Cartesian Fallacies, 1977–1988"; through 7/2. Condeso/Lawler, 76 Greene St. (219-1283).

ALLEN JONES—Large- and small-scale sculpture in painted wood and steel, paintings, and works on paper by this British Pop artist; through 7/1. Cowles, 420 W. Broadway (925-3500).

UNG NO LEE—A retrospective of works by this Korean artist, including paintings and drawings from the 1950s to the 1980s; through 7/16. Facchetti, 476 Broadway (966-5991).

AL LOVING/JAMES LITTLE—Recent multi-panel paintings from his series entitled "Wild Goose Lake"/Recent paintings in oil and wax. Through 7/1. Kelly, 591 Broadway (226-1660).

JUDY MANNARINO—Large-scale abstract oil paintings; through 6/25. Hart, 105 Hudson St. (334-3522).

PATRICIA NIX—Paintings and assemblages; through 7/14. Nerlino-McGear, 96 Greene St. (966-1661).

GERHARD RICHTER—Prints and multiples; through 6/30. Nolan, 560 Broadway (925-6190).

PETER SOLOW/DAVID HORSLEY—Recent drawings/Recent paintings. Through 6/30. Moos, 133 Greene St. (982-0411).

SALLY VAGLIANO/FREDERICK NICHOLS—Pastels of leaves, flowers, and insects/Paintings of southern landscapes. Through 7/1. Perlow, 560 Broadway (941-1220).

B. WURTZ/ERICA BECKMAN—Works that are combinations of drawing, painting, photography, and sculpture/An installation of five 40 x 60 inch color photographs. Through 6/25. Cutler, 164 Mercer St. (219-1577).

Other

WILLEM SANDBERG—Books, exhibition catalogues, posters, and other works designed by this Dutch typographer; through 7/9. Center for Book Arts, 626 Broadway (460-9768).

ANDY WARHOL—Silkscreened paintings from his "Most Wanted Men" series; through 6/30. Gagosian, 521 W. 23rd St. (807-0807).

GROUP SHOWS

Madison Avenue and Vicinity

CECIL—16 E. 72nd St. (517-3605). Works on paper by Bruggeman, Furbeck, Koulbak, McGee, Mollenkof, Raubacher, Seaver; through 7/1.

CHAMBERLIN—138½ E. 80th St. (737-7201), Mon.–Fri., 10–6. Paintings by Rosa Bonheur (1822–1899), and other members of her family; through 6/30.

FORUM—1018 Madison Ave. (772-7666). "Summer Invitational," with works by Foss, Friedman, Gekiere, Kurt, Mark, Masukovsky; through 7/2.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Early works by Beall, Cicero, Crile, Fried, Poor, Resika, Santlofer, Thorne, and other gallery artists; 6/16–7/29.

HAMILTON—19 E. 71st St. (744-8976). Recent works on paper by Biederman, Bochner, Heeks, Mangold, Nozkowski, Stephan, Winters, others; through 7/15.

KOUROS—23 E. 73rd St. (288-5888). An exhibition in homage to John Bernard Myers, with works by Andre, Bannard, Blaine, Frankenthaler, Grooms, Hartigan, Krasner, Rivers, Wilson, others; through 7/1.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Clark, Fogarty, Hallowell, Inness, Sloan, others; through 6/24.

RALPH—43 E. 78th St. (288-5222). Works by Hodgkins, Nicholson, Penck, Rickey, Rivers, Steinberg, Thiebaud, Wesselman; through 7/2.

REINHOLD BROWN—26 E. 78th St. (734-7999). Graphic designs by Arnoldi, Greiman, Hofmann, Kurlansky, Sato, Skolos, others; through 7/15.

URDANG—23 E. 74th St. (288-7004). Works by Zeitlin, Sandler, Shoshan; through 6/25.

WEINTRAUB—988 Madison Ave. (879-1195). Works by Botero, Chagall, Moore, Tamayo, Utrillo, others; through 8/15.

YORK—21 E. 65th St. (772-9155). 19th- and 20th-century paintings by Chase, Durand, Graham, Hill, Stella, others; through 7/29.

57th Street Area

ACA CONTEMPORARY—41 E. 57th St. (644-8300). "Land," with works by Beerman, Davis, Freilicher, Kessler, Mangold, Wegman, Zwack, others; through 7/9.

BLUM HELMAN—20 W. 57th St. (245-2888). Works by Barth, Nelson, Young; on 8th floor, sculpture and drawings by gallery artists; through 7/30. Blum Helman, 20 W. 57th St. (245-2888).

DE NAGY—41 W. 57th St. (421-3780). Works on paper by Altoon, Brodie, Lupertz, Meyer, Nozkowski, Storey, Winters, others; through 6/30.

DEUTSCH—20 W. 57th St. (765-4722), Mon.–Fri. 10–5:30, closed Sat. Works by 20th-century American painters and sculptors; through 8/18.

DRUTT—724 Fifth Ave. (974-0077). Works by gallery artists; through 6/25.

FISCHBACH—24 W. 57th St. (759-2345). "Summer in The City," with paintings by Blaine, Freilicher, Rose, Sullivan, Winter; through 6/29.

GOODMAN—24 W. 57th St. (977-7160). Sculpture by Artschwager, Deacon, Fabro, Kounellis, Oldenburg, Penone; through 7/1.

GOODMAN—41 E. 57th St. (593-3737), Mon.–Fri. 10–6, closed Sat. Works by Botero, Calder, Dubuffet, Leger, Matisse, Picasso, Rosenquist, others; through 6/30.

HARBOR—24 W. 57th St. (307-6667). 19th- and 20th-century prints by Arms, Bishop, Haden, Whistler, Zorn, others; through 6/30.

HEESY—50 W. 57th St. (245-1420). Prints by Diebenkorn, Francis, Twombly, others; through 6/25.

JACOBSON—50 W. 57th St. (582-4695). "Spatial Displacement," with works by Amenoff, Berthot, Cornell, Guston, Kiefer, O'Connell, Thiebaud, others; 6/15–7/29.

MCKEE—41 E. 57th St. (688-5951), Mon.–Fri. 10–5:30, closed Sat. Works by gallery artists; through 6/30.

TILTON—24 W. 57th St. (247-7480). Works by Andoe, Lucier, Robertshaw; through 6/30.

ZABRISKIE—724 Fifth Ave. (307-7430). "Nouveaux Realistes," with works by Arman, Christo, de Saint-Phalle, Klein, Tinguely, others; through 7/8.

East Village

BROMM—170 Ave. A (533-4233). Works by Alfonso, Carter, Frangella, Graupe-Pillard, Saganic, Sharon, others; through 6/30.

KENKELEBA HOUSE—214-16 E. 2nd St. (674-3939). Paintings by African American artists Cortor, Lee-Smith, Motley; through 7/17.

MCCARTHY—219 and 229 E. 10th St. (254-1532). Works by Dropkin, Elksnin, Herman, Lorio, Ott, Tetkowski, others; through 6/26.

P.P.O.W.—337 E. 8th St. (529-1313). "100 Years: A Tradition of Social and Political Art on the Lower East Side," with works by Abbot, Haacke, Hine, Johnson, Purple, Quinones, Rupp, Thek, Wong, others; through 7/15.

SRAGOW—436 E. 11th St. (477-6284). Monotypes by Amenoff, Grooms, Keever, Mogavero, Wegman; through 6/30.

303—513 E. 6th St. (477-4917). Works by Cabrera, Johnson, Larner, Ray; through 7/9.

SoHo and TriBeCa

ALAN—270 Lafayette St. (226-5145). Abstract and figurative paintings by 19 emerging Mexican artists; through 7/14.

BEITZEL—113 Greene St. (219-2863). Works by gallery artists; through 7/31.

BERNARDUCCI—560 Broadway (334-0982). Small-scale paintings, drawings, sculpture, and photography by Carey, Davis, Hannock, Li-Trincere, Wong, Wasow, others; 6/18–7/30.

BROMM—90 W. Broadway (732-6196), Tue.–Fri. 11–6. Recent works by Bidlo, Bolt, Castoro, Herman, Opie, Pinto, Wodiczko; through 6/30.

BURGIN—270 Lafayette St. (219-8379). Works by Graham, Hajamadi, Pitz, Ruppersberg, Saret, Tasset, Welling; through 7/30.

CAVIN-MORRIS—100 Hudson St. (226-3768). "Shape Sifting," with works by Coyne, Faust, Fontowitz, Ramirez, Serl, others; through 6/25.

CUGLIANI—508 Greenwich St. (966-9006). Works by Andoe, Baechler, Dryer, Heilman, Holliday, McDermott & McGough, Schuyff, Steir, Zalopany; through 7/1.

DAVIS—568 Broadway (219-1444). Recent works by Devine, McKeown, Pocock, Stikas; through 6/25.

DOME—578 Broadway (226-5068). Works by Clayton, Diamond, Fish, Reis, Talan, Gleeson/Thomas; through 6/25.

DONAHUE—560 Broadway (226-1111). Works by Jim C, Goodfellow, Hamel, Mekul, Lamson, Lee, R.V., Vengrow; 6/15–7/30.

DRAWING CENTER—35 Wooster St. (219-2166). "Creative Copies: Interpretive Drawings from Michelangelo to Picasso"; through 7/23.

EINSTEIN—591 Broadway (226-1414). Works by Awalt, Berkeley, Bramson, Cornell, Faden, Parness, Pekarsky, Plotkin, Sallick, Sleigh, Sullivan, Waid; through 7/30.

FRANKLIN FURNACE—112 Franklin St. (925-4671). Installations by Willie Cole, Group Proposal, Genqui Numata; through 6/25.

GLADSTONE—99 Greene St. (431-3334). Works by Mapplethorpe, Prince, Ruff, Wall; through 7/29.

GRUENEBAUM—415 W. Broadway (966-3646). An invitational exhibition of sculpture and painting by 12 artists; through 6/30.

HANSON—415 W. Broadway (334-0041). Works by Bidlo, Copley, Dunham, Kass, Murray, Wachtel, Westfall, others; through 6/28.

112 GREENE—112 Greene St. (967-6109). Contemporary Australian Aboriginal art; through 7/3.

KOURY WINGATE—578 Broadway (966-5777). Paintings and sculpture by Blair, General Idea, Herold, Laub, Smith, others; through 7/22.

LORENCE-MONK—568 Broadway (431-3555). "Life-Like," with photographs, sculpture, paintings, and drawings that have to do with the human body; through 6/25.

MARCUS—578 Broadway (226-3200). Works by Collins, Goldin, Friedmann, Espaliú, Hawkinson; through 6/25.

METRO PICTURES—150 Greene St. (925-8335). "Hover Culture," with works by Bolande, Dokoupil, Halley, Levine, Prince, Steinbach; through 6/25.

MILLIKEN—98 Prince St. (966-7800), closed Sat. in July. Works by Bittleman, Castle, Currier, Deihl, Hawley,

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Saba, others; through 7/15.

M-13—72 Greene St. (925-3007). Recent abstract paintings by Arat, Kim, Prent, Torres; through 6/25.

NOSEI—100 Prince St. (431-9253). "Mutations," with paintings and works in other media by Alexander, Brenner, Byron, DiBenedetto, Lang, Parrino, Hodgkins, others; through 9/15.

PEARL—420 W. Broadway (966-5506). "American Explorations in Geometry: Color and Surface in the 1950s and 1960s," with works by Diller, Held, Loew, Pearson, Smith, Stella, von Wiegand; through 7/1.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). Works by Lemon, Liepelt, Lowe, Spear; through 7/16.

STUX—155 Spring St. (219-0010). "Summer Review," with works by Amar, Anderson, Carroll, Floersch, Gendron, Quentel, Starn Twins; through 7/31.

TOLL—146 Greene St. (431-1788). Paintings by Fishman, Mitchell, Reed; 6/17–7/28.

TWINING—568 Broadway (431-1830). Works by Benca, Dehner, Hockney, Messer, Tress, Willis, Wofford, others; through 8/15.

WEBER—142 Greene St. (966-6115). Works by Boetti, Cooper, McCollum, Walther; through 7/25.

Other

ART IN THE ANCHORAGE—Cadman Plaza West and Front St., Brooklyn (212-619-1955), Thu.-Sun. 1-6. Eight large-scale installations by nine artists and architects; through 7/17.

BMW—Park Ave. at 51st St. (573-2000), Mon., Tue., Thur., Fri. 10-6, Wed. 12-8, Sat. 12-6. Works that celebrate nature, by Benglis, Doner, Kelly, Mazur, Smyth, Woodman, others; through 9/15.

CITY—2 Columbus Circle (974-1150). "Creative Images"—childrens' art from the Studio in a School Association; through 7/1.

I.S.D.—305 E. 46th St. (265-6511), Mon.-Fri. 9-5. Works by 12 contemporary Brazilian artists; through 9/17.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.-Fri., 8-6. "City Folk: Ethnic Traditions in in the Metropolitan Area"; through 9/9.

PRIVATBANKEN—20 W. 55th St. (751-0714). Forty Danish posters made between 1910–40, by Andersen, Brasch, Bogelund, others; through 7/16.

PROSPECT PARK—Brooklyn (718-287-3474). "Step One: The Sculpture Walk in Prospect Park," with works by Bills, James, Masters, Neal; through 10/30.

RYAN—452 Columbus Ave. (799-2304). Prints by Baechler, Hodgkin, Rothenberg, Shapiro, Turrell, Walker, others; through 6/25.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500), $1 donation. "Snug Harbor Sculpture Festival"; through 10/2.

SWISS INSTITUTE—35 W. 67h St. (496-1759). "Swiss Posters: 1900–1925," by Amiet, Giacometti, Hodler, Koch, Morach, Renggli, others; through 6/30.

PHOTOGRAPHY

GWEN AKIN/ALLAN LUDWIG—Collaborative photographs of taxidermied specimens; through 7/2. Cadot, 470 Broome St. (226-7220).

BURDEN—20 E. 23rd St. (505-5555). "Swimmers," with photographs by Archibald, Callahan, Erwitt, F. Fonssagrives, Metzker, Munkasci, Plachy, Saltzman, others; 6/21–7/30.

LEE FRIEDLANDER—Twenty-seven photographs from his book, *Cray at Chippewa Falls;* through 7/15. New York University, Tisch School of the Arts, 721 Broadway (998-1930).

DAVID HEATH—Photographs from 1965, of army life in Korea, and urban life in American cities, in a series entitled, "A Dialogue With Solitude"; through 7/1. Photofind, 138 Spring St. (334-0010).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. Through 7/20: "Josef Koudelka"; "William James Stillman: Poetic Localities." 6/17–7/24: "Amazon: Self-Portraits by Miep ter Hoeven."

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.–Fri. 11–6, Sat. 12–5, Sat. 12–5. Free. Through 7/16: "Private Enemy-Public Eye: The Work of Bruce Charlesworth."

DAVID LA CHAPELLE—Recent large-scale hand-manipulated color photographs; through 6/25. 56 Bleecker, 56 Bleecker St. (219-8836).

LIFE—Time & Life Building, 1271 Sixth Ave. (522-2300), by appointment. Photographs used for covers of Life magazine over the past 50 years; through 6/30.

NEIL MAURER—Recent still-life photographs; through 6/30. Pfeifer, 568 Broadway (226-2251).

MILLER—138 Spring St. (226-1220). "Rethinking American Myths," with photographs by Brotmeyer, Eggleston, Jenshel, Levinthal, others; through 6/30.

OLIVIA PARKER—Recent black-and-white photographs of arrangements of found objects; through 6/30. Lieberman & Saul, 155 Spring St. (431-0747).

ANDREW SEMEL/BRUCE WRIGHTON—Photographs of cemeteries, gardens, and statues in Tuscany/Photographs of architecture in and around Binghamton, N.Y. Through 7/31. 92nd Street Y, 1395 Lexington Ave. (427-6000).

SUSAN SHAPIRO—Fifty black-and-white photographs of belly dancers by a photographer who is also a belly dancer; through 9/9. Lincoln Center Library, 111 Amsterdam Ave., at 65th St. (870-1630).

ROSALIND SOLOMON—Portraits of people who have AIDS; through 7/1. Grey Art Gallery, 33 Washington Place (998-6780).

TWEED BUILDING—52 Chambers St. (566-7385), Mon.-Fri., 9:30–6. "Pride and Prejudice: The N.Y.C. Lesbian and Gay Community, WW2 to the Present," with photographs by Lane, McDarrah, Melillo, Ross, Tobin, Vitale, Weegee, others; through 6/30.

PERFORMANCE

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West and Front St., Brooklyn (619-1955). 6/15–18 at 8: Station House Opera. $10.

LA MAMA ETC.—74A E. 4th St. (475-7710). 6/16–18, 23–25 at 10: Charles Dennis in "Just Say Yo" and "Two Guys." $8, $10.

P.S. 122—150 First Ave. (477-5288). 6/16–19, 23–26 at 8: Lin Hixson and Goat Island. $8. 6/17–19 at 9: Pat van Hemelrijck presents "Tout Suit." $8. 6/16–19, 23–26 at 10: Leonard Pitt in "Spleenix," directed by Ellen Sebastian. $8. 6/17–19, 23–26 at 11:30: John Fleck in "I Got the He-Be-She-Be's." $8.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 9/25: "The Once and Future Korea." Through 8/7: "In the Realm of the Wild: The Art of Bruno Liljefors." Through 8/7: "Australia: A Bicentennial Celebration." 6/15–8/15: "Pre-Columbian Art from the Ernest Erickson Collection."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 9/15: "The Afghan Folio: Photographs by Luke Powell." Through 8/23: "The Real, the Fake, and the Masterpiece."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 8/23: "Return to the Figure: Three Studies—Philip Guston, Jean Helion, Irene Rice Pereira." Through 8/21: "Italy: One Hundred Years of Photography."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . .

Reinstallation of Egyptian Galleries . . .58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 6/17: "East and West: Kashmir and Paisley Shawls." Through 7/4: "A New Brooklyn Museum: The Master Plan Competition." Through 6/27: "40 From Israel: Contemporary Sculpture and Drawing." Through 7/25: "Jenny Holzer: Grand Lobby Installation." Through 7/11: "Gordon Matta-Clark: A Retrospective." Through 9/19: "French Painting From the Brooklyn Museum and Hillman Collections."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 6/26: "The Art That is Life: The Arts and Crafts Movement in America, 1875–1920." Through 9/18: "The Outdoor Chair." Through 9/25: "Spectacle and Illusion: Design at the Paris Opera." Through 8/28: "Ceramics of the Weimar Republic, 1919–1933."

DIA ART FOUNDATION—548 W. 22nd St. (989-5912). Thu.–Sun. noon–6. Free. Through 6/19: "Joseph Beuys, Imi Knoebel, Blinky Palermo." 77 Wooster St. (431-9232). Wed.–Sat. noon–6. Through 6/18: "Andy Warhol, Skulls 1976." 393 W. Broadway (431-9232). Wed.–Sat. noon–6. Through 6/18: "Walter De Maria's 'The Broken Kilometer." 141 Wooster St. (431-9232). Wed.–Sat. noon–6. Through 6/18: "Walter De Maria's 'The New York Earth Room." 155 Mercer St. (431-9232). Wed.–Sat. noon–6. Through 6/18: "Fred Sandback: Four Sculptures."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 *a.m.*–6. $2, *students and seniors* 50¢; *Sun.* 1–6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4.50, students and seniors $2.50; free Tue. 5–7:45. Through 6/19: "Hans Reichel." Through 9/18: "Modern Treasures From the National Gallery in Prague." Through 9/11: "Georges Braque."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 7/1: "Three Works by Seymour Lipton." 6/15–10/2: "From Emptiness—Sinai, Hanegev, Midbar Yehuda: Photographs by Stuart Klipper."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . .The Arts of Japan . . .The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . .Boscotrecase: Wall Paintings from Ancient Rome- . . .Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte C. and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . Through 7/1: "Walker Evans: A Portfolio of African Art." Through 7/10: "Art of the Dogon: Selections From the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 7/31: "Paul Klee: The Berggruen Klee Collection in the Metropolitan Museum of Art." Through 7/31: "The Bauhaus Portfolios." Through 9/4: "From Mountains and Islands: Recent Costume Institute Acquisitions from Asia." Through 9/25: "José Campeche and His Time." 6/18–8/14: "David Hockney: A Retrospective.' **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/21: "Beatrix Potter."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 8/16: "Garry Winogrand." Through 7/10: "A Body of Work: Photographs By John Coplans." Through 7/17: "In Honor of Toiny Castelli: Drawings From the Toiny, Leo, and Jean-Christophe Castelli Collection." Through 9/6: "The Modern Poster."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 8/28: "Blatas and His New York World of Music and Theater." Through 2/12/89: "City Play." Through 7/31: "The Reluctant Pillar: New York Ratifies the Constitution." Through 11/13: "A Child's View: Pastimes in the City."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 7/31: "The Experimental Tradition: 25 Years of American Architecture."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 7/10: "Markus Raetz: Work from 1970–1988." Through 7/10: "Ave...Morituri te salutant"—installation by Maxine Hayt."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America." Through 6/19: "Francis W. Edmonds: American Master in the Dutch Tradition." Through 7/15: "Lavish Interiors of 19th-Century New York." Through 8/21: "The Rise and Fall of New York: Building and Unbuilding Manhattan."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. Through 6/18: "Lost Cities: The Photography of Désiré Charnay." Through 9/17: "Anniversaries and Acquisitions." Through 9/3: "Timeless Tales: Three Centuries of Children's Books from The New York Public Library." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 9/17: "Come On and Hear: The Songs of Irving Berlin."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 6/26: "Elizabeth Murray: Paintings and Drawings." Through 6/26: "Recent Drawings." Through 7/17: "Vital Signs: Organic Abstraction." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Through 7/7: "Real Faces." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art. 6/17–8/25: "Joshua Johnson." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 7/13: "Made in the Sixties: Painting and Sculpture from the Permanent Collection of the Whitney Museum of Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 6/15 at 2, 6/16 at 10 a.m. and 2: "Stamps." On view from 6/13. 6/20 at 10 a.m. and 2: "Clocks and Watches, Scientific Instruments, and Related Books." On view from 6/15. **Christie's East**—219 E. 67th St. (606-0400). 6/16 at 10 a.m: "Art Nouveau, Art Deco, and Arts and Crafts." On view from 6/11. 6/21 at 10 a.m.: "Collectibles." On view from 6/17.

DOYLE—175 E. 87th St. (427-2730). 6/15, 16 at 1: "By Order of the Provident Loan Society: Jewelry, Watches, Silverware, Numismatics, and Philatelics." On view from 6/11. 6/17 at 10 a.m.: "Books and Autographs." On view from 6/11. 6/17 at 2: "Old Master and Modern Prints." On view from 6/11.

PHILLIPS—406 E. 79th St. (570-4830). 6/16 at 11 a.m.: "European and American Paintings and Prints." On view from 6/10.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 6/15 at 10:15 a.m. and 2: "Antiquities." On view from 6/11. 6/15 at 10:15 a.m. and 2, 6/16 at 10:15 a.m.: "Sotheby's Arcade Auctions: Jewelry." On view from 6/11. 6/16 at 10:15 a.m. and 2: "Faberge, Russian Works of Art, Objects of Vertu, and Silver. On view from 6/11. 6/18 at 10:15 a.m. and 2: "Collectors' Carousel." On view from 6/11.

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City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, June 15

PHILADELPHIA ORCHESTRA, Yuri Temirkanov conductor; pianist Andre Watts. Britten's Variations and Fugue on a Theme of Purcell; Shostakovich's Piano Concerto No. 1; Rachmaninoff's Symphonic Dances Op. 45. New York International Festival of the Arts, Carnegie Hall at 8. $10–$40.

VIVIAN LEVINE, soprano/**JON MORRELL,** tenor, with Thomas Bo conducting the Manhattan Opera Ensemble Orchestra. Arias and duets by Massenet, Gounod, Verdi, Puccini, others. Merkin Concert Hall at 8. $12.

A MUSICAL NOTE FROM SWEDEN—Instrumentalists and singers, with the Sound of Sweden Choir and the Girls' Choir of Stockholm. "New Sweden '88" program. St. Peter's Church, Lexington Ave. and 54th St. (222-1553), at 7:30. $15, with a reception.

RUNEBERG CHOIR—Church of Sweden, 5 E. 48th St., at 7:15. Free.

TANNHAUSER—See Opera, below.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

ROCK-AND-ROLL CRUISE—Featured: The Hubcaps. On the Seaport Line's *De Witt Clinton* or *Andrew Fletcher*, from South Street Seaport, Pier 16, each Wed. at 7 and 10 p.m., boarding at 6:45 and 9:45 for the two-hour cruises; $15, in advance $13 (406-3434).

YOUNG CONCERT ARTISTS—New York International Festival of the Arts: Pianist Hung-Kuan Chen, cellist Christopher Costanza, soprano Marvis Martin, clarinetist Daniel McKelway, with pianists Gary Ledet, Mihae Lee. Stravinsky's *Petrouchka;* "Louange a l'Eternite de Jesus" from Messiaen's *Quartet for the End of Time;* Debussy's Sonata No. 1; Stravinsky's Three Pieces for Solo Clarinet; Jonathan Dawe's *Lithograph* for Clarinet and Piano (world premiere); selections from Gershwin's *Porgy and Bess.* Bargemusic, Fulton Ferry Landing, Brooklyn (307-6655), at 8. $10.

FOSTINA DIXON AND THE WINDS OF CHANGE—Jazz. Brooklyn Public Library Park Slope branch, Sixth Ave. and 9th St., at 3:30. Free.

Thursday, June 16

NEW YORK PHILHARMONIC, Gennady Rozhdestvensky conductor; pianist Viktoria Postnikova. New York International Festival of the Arts: Schnittke's *Kein Midsommernachtstraum* (U.S. premiere); Prokofiev's Piano Concerto No. 2; Shostakovich's Symphony No. 5. Avery Fisher Hall at 8. $10–$40.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—With guest artists and artist members. New York International Festival of the Arts: Strauss's String Sextet from *Capriccio;* Webern's Concerto for Nine Instruments; Harris's Piano Quintet; Bartok's Sonata for Two Pianos and Percussion. Alice Tully Hall at 8. $17.50.

MANHATTAN MARIMBA QUARTET, with soprano Sheila Schonbrun. Tribute to George Gershwin, with music by Gershwin, and premieres of works inspired by the composer, by Norman Grossman, Daniel Levitan, Lenny Pickett. Merkin Concert Hall at 8. $10.

ANDREI NIKOLSKY, pianist (N.Y. debut), winner of the Queen Elisabeth of Belgium Music Competition. New York International Festival of the Arts: Music of Rachmaninoff and Prokofiev. Weill Recital Hall at Carnegie Hall at 8. $10.

JOHN PRINE, with guest artist Nanci Griffith. Carnegie Hall at 8. $17.50–$20.

MAX ROACH DOUBLE QUARTET—Music by Charlie Parker, Scott Joplin, others, with the Roach quartet and a string quartet. Studio Museum in Harlem, 144 W. 125th St. (864-4500), at 8. $15.

EZEKIEL, a music-theater piece by Robert Montgomery, from the biblical "Ezekiel" book; directed by Jennifer McDowall. La Mama, 74A E. 4th St. (475-7710, 475-7908), at 8:30 (Thur.–Sun. through 6/26). $8.

TOBACCO ROAD—Joe Falcon and Latin-jazz group. Museum of Contemporary Hispanic Art, 584 Broadway near Houston St. (966-6699), at 7. $10, in advance $7.

ALEXANDRIA TRIO—Music for flute, viola, and harp by Debussy, Ravel, Bax. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

AYENE BAAKO HIGHLIFE BAND—Traditional African folkloric music. St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.

STEVE SACKS—Brazilian music. 1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Robert Bass leads an open reading of Haydn's *Paukenmesse* and Mozart's *Mass* in c. CAMI Hall, 165 W. 57th St., at 7:30. $6, with score provided, and refreshments.

PIERRE BOULEZ/ENSEMBLE INTERCONTEMPORAIN—New York International Festival of the Arts: Denisov's *Hommage a Pierre;* Dalbavie's *Diademes;* Webern's Symphony Op. 21 and Concerto Op. 24; Messiaen's *Oiseaux Exotiques.* Brooklyn Academy of Music Majestic Theater, 30 Lafayette Ave. (718-636-4100), at 8. $10, $25. Bus transportation from and back to Manhattan, $3.50 each way.

THE SEUFFERT BAND, George F. Seuffert conductor. Celebrating the band's 90th anniversary and the 60th for Mr. Seuffert. Astoria Park, Queens, at 7:30. Free.

BARGEMUSIC—Violinist Eriko Sato, cellist Warren Lash, pianist David Oei. Haydn's Piano Trio in G; Barber's Sonata for Cello and Piano Op. 6; Dvorak's Piano Trio in f. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

WHAT'S WHAT—Jazz. Thomson Hill Park, Greenpoint Ave. and 43rd St., Sunnyside, Queens, at 7:30. Free.

Friday, June 17

PHILADELPHIA ORCHESTRA, Yuri Temirkanov conductor; pianist Misha Dichter. New York International Festival of the Arts: Rimsky-Korsakov's Prelude to *Legend of the Invisible City of Kitezh and the Maiden Fevroniya;* Rachmaninoff's *Rhapsody on a Theme of Paganini;* Sibelius's Sym. No. 5. Carnegie Hall at 8. $10–$40.

YOSHINO KIKUCHI, violinist, with pianist Robert Spano. Music of Faure, Bartok, Crumb, Beethoven. Weill Recital Hall at Carnegie Hall at 8. $10.

ASHA BHOSLE, pop singer. Indian music. Madison Square Garden, Felt Forum, at 8. $25, $35.

GEORGE COLEMAN QUARTET—Jazz Center, 380 Lafayette St. (505-5660), at 9:30 and 11. $10.

STONEWALL CHORALE, with an orchestra, celebrating lesbian- and gay-pride week; Louis Weingarden's *Evening Liturgy of Consolation;* Durufle's *Requiem.* Metropolitan Duane Methodist Church, Seventh Ave. and 13th St. (989-4349), at 8. $8 contribution.

THE STEEL WOOL SINGERS, featuring David Peaston. JazzPort, South Street Seaport, 210 Front St. (608-7889), at 8 and 10. (Also Sat.) $17.

EZEKIEL—See 6/16.

INKHAY—Music of the Andes. New York Open Center, 83 Spring St. (219-2527), at 7:30 and 9:30. $10.

TOBACCO ROAD—See 6/16.

LARRY KUCHARZ, composer, with his own music, some N.Y. premieres; also his films. Collective for Living Cinema, 41 White St. (925-2111), at 8. $5.

SUMMERSTAGE—Central Park Bandshell, 72nd St. midpark (860-1335). At 8:30: American Tap Dance Orchestra/Lenny Pickett/The Persuasions. Free.

YOMO TORO—Contemporary music "with a Puerto Rican influence." New York International Festival of the Arts. World Trade Center Austin J. Tobin Plaza, at 12:15. Free.

GRAMERCY QUARTET—Classical music. Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

STEVEN TRITTEN, tenor. Lincoln Center Library at 4. Free.

TOM INTONDI, singer-songwriter-guitarist. Centerfold Coffeehouse, 263 W. 86th St., at 8. $4.

JAZZ AT NOON—A jam session, with tenor-saxophonist "Big Nick" Nicholas. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $5.

AMERICAN SYMPHONY ORCHESTRA, Randall Craig Fleischer conductor. Music by Beethoven, Copland, Faure, Rossini, and American patriotic songs. Electrical Industry auditorium, 158-11 Jewel Ave., Flushing (718-591-2000, ext. 415), at 8. Free.

PIERRE BOULEZ—See 6/17. Tonight's program: Murail's *Desintegrations;* Boulez's *Derive* and *Memoriale;* Schoenberg's *Suite* Op. 29.

Saturday, June 18

NEW YORK PHILHARMONIC, Pierre Boulez conductor; the New Swingle Singers. New York International Festival of the Arts: Berio's *Sinfonia;* Boulez's *Notations;* Debussy's *La Mer.* Avery Fisher Hall at 8. $10–$40.

BIG APPLE CHORUS, Kirk Roose conductor; with the Ramapo Valley Chorus and the Arcade Quartet. A cappella semi-classical music in barbershop style. Carnegie Hall at 2 ($10–$25) and 8 (10–$35).

ROBERT WHITE, tenor, with pianist Samuel Sanders, flutist Lisa Hansen. New York International Festival of the Arts: Music by Chadwick, Beach, Parker, Ives, Barber, Schuman, Bolcom, Rorem, Kagen, John Corigliano (premieres), Herbert, Friml, Romberg, others. Town Hall at 8. $12.

MPROVISATIONS II—Festival celebrating contemporary American music "rooted in the art of improvisation" (206-1050). Tonight: Michele Rosewoman's Quintessence/Tim Berne Quintet. Merkin Concert Hall at 9:30. $14.

AGERSTEN MOTET CHOIR from Stockholm, Ingemar Mansson director. New York International Festival of the Arts: Music by Frank Martin, Pizzetti, Sven-David Sandstrom, Poulenc. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7. $12.

SHE BHOSLE—See 6/17.

EORGE COLEMAN QUARTET—See 6/17.

EMEEL MOONDOC TRIO—Jazz. St. Mary's Episcopal Church, 521 W. 126th St. (260-4478), at 8. $10, in advance $7.

ZEKIEL—See 6/16.

SHAKUHACHI CONCERT—Ronnie Nyogetsu Seldin plays the Japanese bamboo flute. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8. $10.

HE STEEL WOOL SINGERS—See 6/17.

UMMERSTAGE—See 6/17. Tonight: Peter Ostroushko & The Mando Boys.

SALUTE TO THE MUSIC AND DANCE OF HARLEM—Priscilla Owens, Metropolitan All-Stars, and the Nanette Bearden Contemporary Dance Theatre. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ASHA KOFMAN, guitarist. N.Y. Public Library Ft. Washington branch, 535 W. 179th St., at 2:30. Free.

REGELLAS QUINTET—Lincoln Center Library at 2:30. Free.

ADDY REYNOLDS & LOUISE O'SHEA—Music for fiddle and guitar, with vocals. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

Sunday, June 19

EW YORK CHAMBER SYMPHONY, Krzysztof Penderecki conductor; soprano Mary Shearer, violist Jane Dane, oboist Randall Ellis, and Nelson Lohens narrator. N.Y. International Festival of the Arts: Penderecki's *Strophen,* Partita (U.S. premiere), *Capriccio*, and Viola Concerto. 92nd Street Y at 3. $15–$20.

HAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists: flutist Michael Parloff, hornist Robert Routch, pianist Alan Feinberg. N.Y. International Festival of the Arts: Schoenberg's String Trio Op. 45; Carter's Sonata for Violoncello and Piano; Barber's *Summer Music* for Woodwind Quintet, Op. 31; Shostakovich's Piano Trio in e. Alice Tully Hall at 8. $17.50.

EW YORK CITY GAY MEN'S CHORUS, with the Boston Gay Men's Chorus, Gary Miller and Robert Barney directors. Combined choruses in John David Earnest's *Jubilation* (N.Y. premiere); special material by Larry Moore with songs of Gershwin, Rodgers and Hart, Harnick, Coward, Styne, and Joel. Singing separately: works of Bruckner, Holst, Vaughan Williams, Sondheim. Avery Fisher Hall at 7. $8–$40, with part of the proceeds marked for the NYCGMC AIDS Outreach Fund.

AITIAN MUSIC FESTIVAL— Carnegie Hall at 3 and 8. $18–$22.

OBERT WHITE, tenor, with pianist Samuel Sanders. N.Y. International Festival of the Arts: music of Griffes and Carpenter, Chanler, Copland, Moore, Thomson, Hindemith, Milhaud, Rodgers, Kern, Bernstein, others. Town Hall at 4. $12.

HINESE MUSIC ENSEMBLE—Zheng Yin Xu, Changyuan Wang. Music of Mi Luo Jiang, Li Huan-zhi; also traditional music. Merkin Concert Hall at 3. $8.

ENTH-ANNIVERSARY CONCERT OF THE YWCA—Flushing, Queens, YWCA Mothers' Choir/YWCA Girls' and Boys' Choir. Classical music and folk songs. Merkin Concert Hall at 8. $10.

ZEKIEL—See 6/16.

T. PETER'S CHURCH—At 5: Jazz Vespers, with Deborah Gibbard; offering. At 7: Second Sight, mainstream jazz; $5. Lexington Ave. and 54th St.

ROYHILL CHAMBER ENSEMBLE, with pianist Michael Isador, cellist William Grubb. Saylor's *Firescreen* (N.Y. premiere); Mozart's Duo for Violin and Viola K. 424; Chumbley's *Odyssey of Reminiscence;* Mendelssohn's Piano Trio in c Op. 66. Brooklyn Center, Gershwin Theater, Brooklyn College, near Flatbush and Nostrand Aves. (718-434-1900), at 2. $8.

SEUFFERT BAND, George F. Seuffert conductor; with the First Army Band of N.Y. Seuffert Bandshell, Forest Park, Queens, at 3. Free.

BARGEMUSIC—See 6/16. Today at 4.

JAZZSAIL—Newark's jazz station WBGO opens its season aboard the South Street Seaport Museum's *De Witt Clinton,* with Betty Carter featured. Pier 16 and the East River, boarding at 6:30, sailing 7–10 p.m. $20, in advance $17.50 (406-3434).

Monday, June 20

EL DORADO HIGH SCHOOL CHORUS of Nevada, Jocelyn Jensen conductor/**BOULDER HIGH SCHOOL CHORUS** of Colorado, Robin Planer conductor. Works of Lassus, Stravinsky, Nystedt, Berger, others. Weill Recital Hall at Carnegie Hall at 8. $8.

ASCAP: THE AMERICAN POPULAR SONG FROM BROADWAY TO HOLLYWOOD—N.Y. International Festival of the Arts: Steve Allen, Cy Coleman, Betty Comden, Hal David, Adolph Green, Jule Styne, Kay Swift, many others. Marriott Marquis Theater, Broadway and 45th St. $10–$25 (246-0102, after 6 only).

HAGERSTEN MOTET CHOIR—See 6/18. Tonight: Bernstein's *Chichester Psalms;* Vaughan Williams's Three Shakespeare Songs; Schoenberg's *Friede auf Erden;* Dallapiccola's *Due Cori di Michelangelo Buonarroti.*

IMPROVISATIONS II—See 6/18. Tonight at 8: Roscoe Mitchell's New Chamber Ensemble. $12.

SYLVAINE BARRETTE, organist (N.Y. recital debut). Program honors Canada's national holiday, June 24: Bruce Mather's Three Etudes; *Le Livre d'orgue de Montreal,* anon.; chorales by Bach, Buxtehude, Pachelbel; works of Bach, Buxtehude. St. John the Evangelist Church, 55th St. and First Ave., at 8. $7.

KIMATI DINIZULU AND HIS KOTOKO SOCIETY—Sankofa music, exploring African-rooted music in the New World. "East Village World's Fair," a N.Y. International Festival of the Arts "Wild Card Event." P.S. 122, 150 First Ave. at 9th St. (477-5288), at 8. $8.

THE VINLAND DUO—Music of Nielsen, Roman, Karlsen, Braun, for oboe and piano. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

TIEMANN TRIO—Classical music. Market at Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

WEST VILLAGE CHORALE SUMMER SING—Amy Kaiser conducts open readings of Faure's *Requiem* and Vivaldi's *Gloria.* Elizabeth Rodgers, accompanist. Church of St. Luke in the Fields, 487 Hudson St. near Christopher St., at 7:30. $5, seniors $3.

SEAPORT LINE JAZZ CRUISE—Weekly sailing on the *De Witt Clinton* or the *Andrew Fletcher.* Tonight: the New York Samba Band. Pier 16, South Street Seaport and the East River (406-3434). Sailings at 7 and 10 for two-hour rides; $20, in advance $18.

Tuesday, June 21

NEW YORK CHORAL SOCIETY, John Daly Goodwin conductor; contralto Pamela Smith, tenor Zamba Quipildor, harpsichordist-composer Ariel Ramirez, and a narrator. N.Y. International Festival of the Arts: Ramirez's *Misa por la Paz y la Justicia* (North American premiere), with the words of Pope John Paul II; Guido Haazen's *Missa Luba,* African folk mass. Performers include the Cuarteto de los Andes, percussionist Domingo Cura, organist Oscar Cardozo Ocampo, who arranged the *Misa.* Carnegie Hall at 8. $10–$25.

MASTERWORKS CHORAL SERIES—Manhattan Philharmonic, Peter Tiboris, Dennis Loy conductors; 16 choruses, also the Collegiate Chorale, the Fairfield County Chorale, the St. Cecilia Chorus; sopranos Illia Martinez, Melissa Moss Bauman; tenor Perry Smith, baritones Rafael LeBron, Frederick Frey. Orff's *Carmina Burana;* Faure's *Requiem;* Rutter's *Requiem.* Avery Fisher Hall at 7:30. $11–$21.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists and member artists. N. Y. International Festival of the Arts: Wuorinen's *New York Notes* for Six Players; Rorem's *Winter Pages;* Schuller's *Chimeric Images* (world premiere); Berio's *Folksongs.* Alice Tully Hall at 8. $17.50.

ORFORD STRING QUARTET—N.Y. International Festival of the Arts: Schuman's Quartet (world premiere);Pro-

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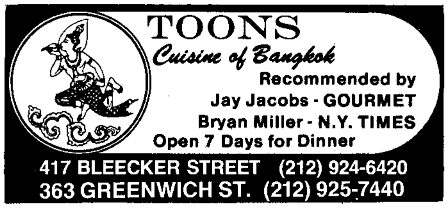
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kofiev's Quartet No. 2; Schafer's Quartet No. 3. 92nd Street Y at 8. $13–$17.50.

DMITRI BERLINSKI, violinist (winner, Montreal International Music Competition), with pianist Anna Balekerskaya. N.Y. International Festival of the Arts: Ysaye, Prokofiev, Szhedrin, Falla, Fallic, Szmanowski. Weill Recital Hall at Carnegie Hall at 8. $10.

KATHY SAWADA, pianist, with Linda Minerik. Music of Haydn, Menotti, Barber, Chopin, Ravel. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Contribution.

VALERIE YOVA, soprano/**DEBORAH ANDREWS,** mezzo-soprano/**WILLIAM BARTO JONES,** pianist. Mozart, Bellini, Saint-Saens, Puccini, Offenbach, Youmans. Trinity Church, Broadway at Wall St., at 12:45. Free.

JALALU-KALVERT NELSON/TRUMPETS OF DESIRE—Cooper-Hewitt Museum, 2 E. 91st St., at 6. Free.

KEVIN EUBANKS TRIO—Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

THE DIXIE FOUR—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

SALSA AT THE SEAPORT—A cruise on the South Street Seaport Museum's *De Witt Clinton,* sailing from Pier 16 at Fulton St. and the East River, at 7, with boarding at 6:30, returning at 10 p.m. Tonight: Hector Lavoe and His Orchestra. $18.50 (406-3434).

LUNCHTIME PERFORMANCES TO GO—At 11:45 a.m., String of Pearls, women's vocal trio. Empire-Fulton Ferry State Park, Brooklyn, between the Brooklyn and Manhattan Bridges. Free.

OPERA

Metropolitan Opera

OPERA IN THE PARKS—Season of free picnic-concerts begins 6/21 in Central Park, on the Great Lawn, at 7: Donizetti's *L'Elisir d'Amore,* Marcello Pani conductor (debut). With Kathleen Battle, Dawn Kotoski, Luciano Pavarotti, Paolo Coni, Giuseppe Taddei.

Other

THE MARRIAGE OF FIGARO, by Mozart. Opera Ebony production, in English, Warren George Wilson conductor. Aaron Davis Hall, CCNY, Convent Ave. and 133rd St. (690-6900). 6/19 at 4. $12, $18.

LA CALISTO, by Cavalli. Bel Canto Opera, with chamber orchestra; Victoria Bond conductor; Elly Stone director. St. Bartholomew's Church, Park Ave. and 50th St. (279-4200). 6/18 at 8; 6/26 at 3. $15.

TANNHAUSER, by Wagner. Manhattan Opera Association, with MOA Orchestra Ensemble, Gregory Buchalter conductor. Staged production, directed by Martin Broms. I.S. 44, William J. O'Shea Junior High School, 100 W. 77th St. (769-4217). 6/17 at 7. $10; students, seniors $5. **Note:** Selections from the production, in a free concert 6/15 at 12:30 at Federal Hall National Memorial, 26 Wall St.

CARMEN, by Bizet. Brooklyn Lyric Opera, staged production, with orchestra, Sue Peters conductor. Klitgord Auditorium, Jay and Tillary Sts., Brooklyn (718-837-1176). 6/18 at 8; 6/19 at 3. $8, $10.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 6/26. Tickets, $5–$42. 6/14 at 8: *Ivesiana, Piano Pieces, Fancy Free.* 6/15 at 8: *Ivesiana, Rhapsody in Blue, Allegro Brillante, Brahms/Handel.* 6/16 at 8: *Raymonda Variations, Orpheus, The Concert.* 6/17 at 8: *Walpurgisnacht Ballet, Calcium Night Light, Opus 19/The Dreamer, Slaughter on Tenth Avenue.* 6/18 at 2: *Ivesiana, Piano Pieces, Slaughter on Tenth Avenue.* 6/18 at 8: *Space, La Sonnambula, Brahms/Handel.* 6/19 at 1: *Raymonda Variations, Orpheus, The Concert.* 6/19 at 7: *Gounod Symphony, Behind the china dogs, Brahms/Handel.*

The Royal Danish Ballet

METROPOLITAN OPERA HOUSE—6/14–18. Tickets, $9–$70. Two full-length works by Bournonville. 6/14 at 7:30; 6/15 at 2 and 8; 6/16 at 8: *Napoli.* 6/17 at 8; 6/18 at 2 and 8: *Abdallah.*

Frankfurt Ballet

CITY CENTER THEATER—New York debut, 6/14–19. Tickets, $15–$35. 6/14 at 7:30; 6/15, 16 at 8: *France/Dance* (U.S. premiere), by William Forsythe, music by Bach; *Same Old Story* (N.Y. premiere), by Forsythe; *Skinny* (N.Y. premiere), by Forsythe. 6/17 at 8, 6/18 at 2 and 8, 6/19 at 3: *Step Text* (N.Y. premiere), by Forsythe; *Red Run* (U.S. premiere), by Amanda Miller, music by Heiner Goebbels; *Love Songs* (N.Y. premiere), by Forsythe.

Miracolo d'Amore

PUBLIC THEATER—From 6/14. N.Y. International Festival of the Arts: Martha Clarke's dance-theater-performance work, which had its premiere at the Spoleto Festival USA; music by Richard Peaslee, sets and costumes by Robert Israel, lighting by Paul Gallo. 425 Lafayette St. (598-7150). $20, $25.

Other

ANDREA FISHER DANCE COMPANY—Two premieres and repertory works. Nikolais/Louis Choreospace, 38 E. 19th St. (924-0077). 6/17, 18, 19 at 8. $8.

BITWIN: DANCE IN MEDIA—U.S. premiere of a collaboration between choreographer Suzushi Hanayagi and video artist Katsuhiro Yamaguchi. N. Y. International Festival of the Arts. Asia Society, Park Ave. and 70th St. (517-2742). 6/15, 16, 17 at 8. $15.

CHARLES DENNIS—Movement, voice, video, and film, in dance-performance works *Just Say Yo* and *Two Guys.* The Club at La Mama, 74A E. 4th St. (475-7710). Thur.–Sat., 6/16–25 at 10 p.m. $8, $10.

CLASSICAL KOREAN DANCE—Performances of Shaman dances, mask and fan dances, improvisation, and formal court dance. Marymount Manhattan Theater, 221 E. 71st St. (247-0591). 6/14 at 8:30. $10.

CONNECTICUT BALLET THEATRE—*Giselle,* staged and directed by Brett Raphael, who dances Hilarion. With Stephanie Saland; Ake Pakarinen as Albrecht. Martin Luther King Jr. High School, Amsterdam Ave. and 65th St. (865-5896). 6/17, 18 at 8. $10, $15.

DEBORAH ZALL—"Woman's Journey—From Pathos to Power," a program of solo works; also St. Denis's *Incense.* Marymount Manhattan Theater, 221 E. 71st St. (877-3399). 6/18 at 8; 6/19 at 3. $10. The 6/19 performance is a benefit for the AIDS-related services of the Community Health Project; $25 (675-3559).

EDWINA LEE TYLER & A PIECE OF THE WORLD—Percussion/dance, with Asma Feyijinmi, Hattie Gossett, Roberta J. Stokes. Dance, poetry, vocals. "DrumDrama," "a re-creation of the African diaspora through black-American eyes." Whitney Museum at Philip Morris, Park Ave. and 42nd St. 6/15 at 7:30. Free.

EVA DEAN DANCE CO.—*Untidy Packages,* "an evening of five dances with whistlers, whisperers, bathtubs." St. Mark's Church, Second Ave. at 10th St. (718-857-8368). 6/16–19 at 8. $8.

FRESH TRACKS—N.Y. International Festival of the Arts: Choreographers' Showcase, work by several. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/14, 21, 28 at 8. $8.

HOLLY FAIRBANK—*Pooldance II,* inspired by the site: Central Park pond, on the northwest side, between 100th and 103rd Sts. 6/17, 18 at 6:30. Free.

JEAN ERDMAN TRIBUTE—Performances of her work. A benefit for a "five-year video project to archive her work." The Open Eye New Stagings, 270 W. 89th St. (769-4141). 6/16 at 8. $100, including a champagne reception.

JOELLE BALLONZOLI—The dancer and performance artist in *Oggi Siamo Tutti Americani.* At HOME, 44 Walker St. (431-7434). 6/16, 17, 18, 19 at 9:30. $6.

MARK DEGARMO AND DANCERS—World premieres of *Danceplay of the Red Skirts,* to music of Poulenc and named for the Klee painting, and an untitled ballet, music by Craig Gordon; also *Glory* (N.Y. premiere), with music from Handel's *Messiah.* Madison Avenue Presbyterian Church, 73rd–74th Sts. (633-8319). 6/17, 18, 23, 24, 25 at 8. $10.

MUZIA DANCE THEATRE DANCERS/MICHIYO & DANCERS—Each with three works, including premieres. Muzia Dance Theatre, 385 Broadway, 4th floor (226-4874). 6/15, 16, 17, 18 at 8; 6/19 at 3. $8.

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LA GAMELLE—59 Grand St., bet. W. Broadway and Wooster St. (431-6695). Casual. French. Spcls: couscous, poulet moutarde, mussels provencale, baby salmon. Res. sug. D daily 4–4 a.m. **(M)** **AE, CB, DC, MC, V.**

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SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). Br Sun. noon–3. No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

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724-4411

Hunan Park II
721 Columbus Ave. (at 95th St.)
222-6511

Hunan Balcony
2596 Broadway (at 98th St.)
865-0400

Hunan Balcony East
386 Third Ave. (27-28th St.)
725-1122

Hunan Balcony In The Village
305 Ave. of the Americas
(Between Bleecker & 3rd)
807-0005

Hunan Balcony Gourmet
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HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

MARRAKESH WEST—149 Bleecker St. (777-8911). Casual. Kosher Moroccan. Spcls: couscous, pastilla, cigars, merguez. Res. sug. D Mon.–Thu. 5–midnight, Fri.–Sat. to 2 a.m., Sun. 1–midnight. Ent. Fri.–Sat. eves. **(M)** **AE, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SOUEN—28 E. 13th St. (627-7150). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110); **210 Sixth Ave., at Prince St.** (807-7421). **(I)** **AE.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: prime rib steak, southern fried chicken, fresh crawfish. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 2 a.m. Private parties. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Ent. Sun. Br and Mon.–Sat. **(E)** **AE, CB, DC, MC, V.**

YE WAVERLY INN—16 Bank St. at Waverly Pl. (929-4377). Casual. American. Spcls: southern fried chicken, barbecued ribs, chicken pot pie. Res. sug. D Mon.–Thu. 5:15–10, Fri.–Sat. to 11, Sun. 4:30–9. Br Sun. 11:30–3. Pre-theatre D Mon.–Thu. 5:15–6:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Fri. 6–11. Pianist Tue.–Fri. Outdoor cafe. Free D parking. Closed Sat.–Sun. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.-Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I–M)** **No credit cards.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.––Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun.

noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

VIA VIA—560 Third Ave. at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all oloi e limone, piccata alla lombarda. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–-Sat. 4:30–10. Private parties for 75. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L, D and S Mon.–Sat. noon–midnight, Sun. to 10:30. Private parties for 20–120. Ent. Tue.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Continental. Spcls: lobster capellini, grilled brook trout, black angus steak au poivre. Res. sug. L Mon.–-Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WOODS—148 W. 37th St. (564-7340). Casual. New American. Spcls: poached sole with creme fraiche and horseradish, medallions of veal with shiitake mushrooms, steamed vegetable plate. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–-Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHALET SUISSE—6 E. 48th St. (355-0855). Dress opt. Swiss. Spcls: fondu's, veal alla Suisse, rack of lamb. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–9:30. Pre-theatre 5–7. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

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For lunch, dinner, cocktails, and Sunday buffet brunch.
Cheese Cellar
RESTAURANT & BAR
125 E. 54th Street
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LIBERTY CAFE
Atop Pier 17 on the East River in historic South Street Seaport
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In The West Village, with Sidewalk Cafe
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CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350), Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

J. SUNG DYNASTY—511 Lexington Ave. in the Hotel Lexington, at 48th St. (355-1200). Casual. Hunan/Manchurian. Spcls: Hunan honeyed ham, General Tso's chicken, pork chops Harbin style. Res. sug. L daily 12:30–3. D daily 5:30–10:30. Private parties for 10–80. Pianist nightly. **(M)** **AE, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BIBLIOTHEQUE—341 E. 43rd St. (661-5757). Dress opt. Continental. Spcls: veal porterhouse, chicken chasseur, prime steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 30–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin souffle with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, skate wing on eggplant confit and citrus fruits. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: bay scallop in soupier, smoked fish platter with mustard sauce, paillard of salmon with mint and ginger butter, mignonettes of lamb and tapenade. D daily 6–midnight. Pre-theatre D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Casual. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patnos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BANGKOK CUISINE—885 Eighth Ave., at 53rd St. (581-6370, 664-8488). Casual. Thai. Spcls: duck with ginger sauce, shrimp with asparagus in curry sauce, charcoal grilled seafood and chicken and ribs. Res. sug. L Mon.–Sat. 11:30–3:30. D Mon.–Sat. 3:30–11:30, Sun. 5–11:30. **(I-M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M) AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M) AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–-Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M) AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M) AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M) AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I) AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E) AE, DC.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E) AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

PASTA BELLA—754 Ninth Ave., at 51st St. (307-5484). Casual. Italian. Spcls: veal fiorentino, swordfish capriccioso, scallopine pasta bella. Open Mon.–Thu. noon –11, Fri.–Sat. noon–midnight, Sun. 1–11. **(M) AE, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E) The Promenade:** Dress opt. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M) AE.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M) AE.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I) AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I) No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E) AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed free-range chicken, medallions of venison with green chili tomale, rabbit stew with buttermilk biscuits. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat 6-midnight, Sun. 5–10. **(M–E) AE, CB, DC, MC, V.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Spcls: ho yo gai lou, oceanica prawns. Res. sug. Open Mon.–Fri. noon–-midnight, Sat. to 1, Sun. 3–midnight. **(M) AE, DC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M) AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M) AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M) AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E) AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E) AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M) AE, CB, DC.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au

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vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–-Sat. to 11. Private parties for 50. Closed Sun.**(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PASTA ROMA—315 W. 57th St. (265-5050). Casual. Italian. Spcls: 24 different pastas, angel hair Pasta Roma, salmon in champagne sauce. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–-Sat. 6–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (308-0200). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANABELLE'S—1294 Third Ave., at 74th St. (772-8100). Dress opt. American/French. Spcls: roast boneless squab and grilled sweetbreads with savoy cabbage, shallots and sherry vinegar sauce; sauteed Norwegian salmon in horseradish crust with cucumber, creme fraiche and salmon caviar; grilled swordfish with snowpeas, spring onions and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–3. D daily 6–11. **(M-E)** **AE, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BELLA VITA—1409 York Ave., at 75th St. (744-8899). Casual. Northern Italian. Spcls: red snapper with shrimp sauce; stuffed chicken with rice, fresh vegatables and white wine sauce; cappelli d'Angelo with crabmeat. Res. sug. D daily 5–11. Pre-theatre D 5–7. Free parking with D. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. Pre-theatre D 5–6:15. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Jacket required. American. Spcls: country captain chicken, roast duck with vegetable strudel, braised halibut with leek confiture. Res. nec. D only Mon.–-Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. noon–4. D daily 5–1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rōti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster mushrooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MARMARIS—1131 Lexington Ave., bet. 78th and 79th Sts. (439-9890). Dress opt. Turkish. spcls: mixed grill assortment of shish kebab, kofte kebab, and lamb chops; broiled whole red snapper. Res. sug. L Mon.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–midnight. **(M)** **AE, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30 a.m., Fri.–Sat. to 11:30 a.m. Br Sat. noon–3:30, Sun. 11–3:30. Pre-theater D Mon.–Sat. 5–7. **(M–E)** **AE, CB, DC, MC, V.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. Prix fixe D 5–6:30. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl:

scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: goujons of seabass with rosemary pasta, grilled venison with fried polenta, beef filet braised in sauterne. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Thu. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5–10:30. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

AU RIVAGE—408 Amsterdam Ave. (787-6900). Casual. French/mediterranean. Spcls: homemade lobster ravioli with sage, cream and oyster mushrooms; grilled tuna with tomato, basil and balsamic vinaigrette; grilled veal chop with sauteed oyster mushrooms, cognac and light cream. Res. sug. D Sun.–Thu. 5:30–11:30, Fri.–Sat. to 12:30 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(M)** **AE, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, brook trout grilled with rosemary oil and lemon. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

GRAPES—522 Columbus Ave., at 85th St. (362-3004). Casual. Continental. Spcls: grilled swordfish, seafood pasta, calamari and steamed vegetables. Res. sug. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5:30–2 a.m., Fri.–Sat. to 3 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

LA KASBAH—70 W. 71st St. (769-1690). Casual. Morrocan/Kosher. Spcls: lamb tajine, couscous, grilled lamb, steak and chicken. Res. sug. L Mon.–Thu. 12:30–3:30, Sun. 1:30–4. D Mon.–Thu. 5–11, Sun. 4–11. Closed Fri. and Sat. **(M)** **AE.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table, Soto Zen formal Japanese style D. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: salmon teriyaki, Japanese style flounder, beef sukiyaki. Res. nec. D Mon.–Sat. 5–1 a.m., Sun. 3–11. Pre-theatre D 5–7. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.– Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, gingerbread waffles with Tahitian vanilla ice cream. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

THEATER FROM OVERSEAS—More from the **First New York International Festival of the Arts:** The American premiere of the avant-garde **Water Station** (*Mizu no Eki*), written and directed by Shogo Ohta, will be staged at Japan Society, 6/19 at 3 (with a reception), 6/20, 21, 22 at 8. Performers are from the troupe Tenkei Gekijo, which Ohta founded in 1968; *Water Station* had its premiere at the studio in 1981. The 20-character drama is played silently, as ordinary people "journey along a road . . . destination unknown. Each stops for a rest at a water faucet constantly dripping into a small pool." Tickets: $22 (752-0824); at 333 E. 47th St. At 10 p.m. 6/20, a lecture demonstration, "Silence as a Means of Expression," by the actors and writer . . . **Mapping Theatrical Territories,** a series of events of The Women's Project and Productions, Inc., includes performances by South Africa's Vusisizwe Players, in *You Strike the Woman, You Strike the Rock.* It's at the Apple Corps Theater, 336 W. 20th St. (242-4204), 6/17–25; Tue.–Fri. at 8; Sat. at 3 and 8; Sun. at 3 and 7; $10. For more Festival theater events, see listings, page 77, and "Ruth Recommends," page 26.

CIRQUE DU SOLEIL—In a blue-and-yellow tent in Battery Park City, this one-ring French Canadian circus has no animal performers, only people—clowns and acrobats, mimes and performance artists. Some acts are being seen for the first time in a Western Hemisphere circus, and there are very special visual effects and staging. 6/14, 15, 16 at 8; 6/17 at 5:30 and 9; 6/18 at 4:30 and 8; 6/19 at 1 and 4:30. Tickets, $19–$37; children under 12 approximately half-price for all shows. Box office: 344-5910.

FAIRS AND FESTIVALS ON THE WEEK'S SCENE range as usual from city-size to small, from avenue-long celebrations to schoolyard fun. 6/21 is **Fifth Avenue Banner Day,** with "Renewal, Renaissance, and Revival" the motif from 40th to 60th Sts. (rain date 6/22). REMCO Maintenance Corp. salutes the avenue as 300 employees go through their precision building-cleaning and polishing procedures. Barry Lewis will lead three 45-minute walks that focus on the cycles of change affecting Fifth Ave. through the years: 11:30 a.m., from the 42nd St. Public Library; 12:30 p.m. from Saks, at 50th St.; 1:30 from Tiffany, at 57th . . . 6/14 is **Flag Day,** and there'll be a schoolchildren's parade, beginning at noon at Water and Fulton Sts., then on Water, Wall, and Broad Sts., with the reviewing stand at Federal Hall, 26 Wall St. At Broad and Pearl, in front of Fraunces Tavern Museum, the Downtown Lower Manhattan Association and the Sons of the Revolution will host a program of songs, readings, school-band music, armed-services color guards, and a display of historic flags. The youthful marchers will be wearing uniforms and hats they've made themselves, as well as carrying homemade flags . . . **Art Circus at Tompkins Square Park** is a free multimedia arts festival, 6/18, 19 1–10 p.m. (rain dates 6/25, 26). An art exhibit of the work of 150 painters, photographers, and sculptors; music from hot to cool, 15 performances in the bandshell including Djoniba and his Djembe Drummers and Dancers (Sun. at 7); 10 dance performances including the Linda Rappaport Dance Co. (Sun. at 2); poetry readings; video and film screenings; and an East Village fashion show (Sun. at 3).At Ave. A and E. 7th St. . . . A flurry of neighborhood and school fairs sound inviting: An **International Festival by P.S. 75,** 6/18, 11–5, on 95th St. between Broadway and West End Ave. (rain date 6/19). Games, crafts, foods of many countries, with continuing music and dance . . . **P.S. 87's Street Festival,** 6/18, 11–5, on 77th St. between Columbus and Amsterdam Aves. (rain date 6/19). Food, crafts, rides, books, raffle, entertainment, and the auction of a five-foot-square community-created quilt that illustrates schoolchildren and neighborhood scenes . . . Across town on Father's Day, 6/19, the **2nd-3rd E. 80 Block Association Street Fair** (and the name doubles as the site)—arts and crafts, jewelry, clothing, food, music, an auction at 4, and an ASPCA adopt-a-pet service, with puppies and kittens to fall in love with . . . **Gardens Nursery School-Kindergarten's Summer Gardens** is an outdoor fair and rummage sale, 6/18, 11 a.m.–4 p.m., on the lawns of Morningside Gardens, near Columbia, LaSalle St. (124th St.) between Broadway and Amsterdam Ave. (look for signs); free admission, with donations for food and some activities. A moon-bounce, rummage sale, stuffed-animals pageant, music, games . . . **NOW—N.Y. Summer Festival,** 6/19, is a first for the job-training and placement organization that works with low-income women and also runs legal clinics and a women's help-line. The fair's at Union Square Park West, 14th–17th Sts., 11–6, with arts, crafts, antiques, international foods of all kinds, and women's groups to entertain . . . A reminder from last week's issue: **Museum Mile** 6/14, the tenth annual Tuesday evening, 6–9 p.m., turning Fifth Ave. between 82nd and 104th Sts. into a walkway with street entertainers and musicians along the route. It's open house at El Museo del Barrio, Museum of the City of New York, International Center of Photography, Jewish Museum, Cooper-Hewitt Museum, National Academy of Design, Guggenheim Museum, YIVO Institute for Jewish Research, Goethe House, with free admissions at all; the Metropolitan Museum will keeps its suggested-admission policy . . . A **Psychic Fair,** hosted by I.N.D.I.A., 6/19, 11–7, will feature on-site tarot and psychic readings, also astrologers and lecturers on related themes. At the Doral Inn, Lexington Ave. and 49th St.; admission $3, including lectures . . . Nostalgia-time in Queens! **World's Fair Weekend at the Queens Museum,** which is appropriately housed in a building that fuctioned as a pavilion in both Flushing Meadow fairs, in 1939 and 1964, is 6/18, 10–5, 6/19, 11:30–4. World's Fair memorabilia to buy, walking tour, lectures, films, soundtracks, exhibits of fair sounds, World's Fair food like Belgian waffles. Regular museum admission applies . . . And in Brooklyn, two big ones: **Prospect Park's Festival of the Orient** will mark the reconstruction of the Oriental Pavilion and the Lullwater Bridge. Date is 6/18, opening with ceremonies at 1 at the pavilion and continuing there with Balinese dance, Indian ragas, and the Brooklyn Philharmonic and the Chinese Music Ensemble; also at the Boathouse with more demonstrations and entertainment; and at the Concert Grove at 4, when the Kings County Shakespeare Company performs *The Comedy of Errors* (information, 718-788-0055) . . . **Seventh Heaven** is a large-scale street festival on Park Slope's Seventh Ave., 6/19 all day, with food, crafts, collectibles, and street entertainers.

CALENDAR NOTES—These come under the heading "tip of the iceberg"—so much is going on all over these days, we can only begin to tell you all. In brief, then (and peruse the weekend papers for more): **Bloomsday on Broadway VII,** the annual highlight for James Joyceans, at Symphony Space, Broadway and 95th St., 6/16, 8 a.m.–1 a.m. next morn. Isaiah Sheffer directed, and over 100 actors will take their turns at reading, including Hallie Foote, Joanna Gleason, Joe Grifasi, John Rubinstein, Geraldine Fitzgerald, Linda Lavin, John Shea, and some of the Dublin Gate Theatre players here for *Juno and the Paycock.* Fionnula Flanagan will read the complete "Penelope" episode, beginning at 10 p.m. Admission, $7 (864-5400). Note that **WNYC-FM** will broadcast the entire program live . . . **The Power of Love,** a beautifully appropriate June exhibit of 60 betrothal rings, will be at Christie's Park Ave. galleries, 59th St., through 6/22. It's a tradition going back only to 1477, and among the treasures is the diamond given by Robert Browning to Elizabeth Barrett. Another treasure is the catalogue, full of art reproductions from six centuries . . . 6/18 at the Brooklyn Botanic Garden, a **Rose Symposium,** 9–4; $53 covers lectures, refreshments, lunch, and literature (718-622-4544).

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, told in a multiscreen, special-effects show—fires, skyrockets, floating clouds, and more. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thur. 11–6; Fri., Sat., Sun. 11–8. $4.50; under 12, $3.

TOURS

GROVE STREET—"A cross-section of the typically atypical Village," 6/19 at 1, a 90-minute walk with Michael Levin (924-7187). $7.

MUNICIPAL ART SOCIETY—6/18, 1–4, the General Theological Seminary on Ninth Ave., a visit with curator Bernice Thomas—Gothic buildings, rare books and manuscripts; $12 (935-3960).

ROOSEVELT ISLAND—A stroll at Sunset with Adventure on a Shoestring (265-2663), 6/17 at 7. $5. Call for meeting place.

BROOKLYN ARMY TERMINAL—Behind the scenes at this recently renovated 97-acre complex, on the waterfront with views of Manhattan. 6/18, a tour with the Sunset Park Restoration (718-851-3148). $5.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 6/19, 1–4 p.m., "River to River on 125th St.," with architectural historian Justin Ferate and urban planner John Kriskiewicz; $10. 6/19, 10 a.m.–4, a trip to Snug Harbor Cultural Center, Staten Island, with gallery tour, artists' studio visits, sculpture festival, and a musical; $25.

BOAT TOUR OF JEWISH NEW YORK—On the Circle Line, a special 3-hour sunset cruise with Oscar Israelowitz, author of *Guide to Jewish New York City;* 6/19, 6–9; $20 (718-951-7072).

GUIDE SERVICE OF NEW YORK—6/17, 6:30 p.m.–1 a.m., "Irish-pub crawl," including a pub meal and drink, with more stops to come, ending at a pub with Irish music; $42, including bus transport, dinner/drink (later drinks on your own), cover charges, and midtown-hotel drop-offs. 6/18, 10–4, a visit by bus to City Island and the North Wind Undersea Institute, also Bartow-Pell Mansion; $33. Each meets at Rockefeller Center; reserve (408-3332).

SIDEWALKS OF NEW YORK—6/18, 25 at 1: "Stars Around the Park," a walk past homes of the famous in the area; meet in front of the Guggenheim Museum, Fifth Ave. and 89th St. 6/18 at 1: "The Sights and Sounds of SoHo"; meet on N.W. corner of Sixth Ave. and Spring St. 6/18 at 6: "Ye Olde Tavern Tour"; meet at the iron-and-glass kiosk, Astor Pl. subway entrance across from Cooper Union; drinks and tips not included. 6/19 at 1: "Wall Street Ghosts," a haunted tour looking for Captain Kidd, Hettie Green, et al, with stops at the Woolworth Building and City Hall; meet in front of Federal Hall, 26 Wall St. Each tour, $10 (517-0201).

HUNGRY PEDALERS—Gourmet Bicycle Tour, 6/18 at 8:15 a.m., "Queens Cornucopia," 30 miles, with stops in Latin American, Indian, Japanese, Korean, and Greek enclaves, food and all. There'll be a Chinese picnic in a park, and a stop at a German candymaker's. Meet at the Maine Monument, N.E. corner of Columbus Circle, 59th St. and C.P.W. (595-5542 or 222-2243). Fee: $12 or $20 for two (you buy your own food).

FULTON FISH MARKET TOUR—Sponsored by the South Street Seaport Museum every first and third Thur. of each month. 6/16, 6 a.m.–7:30 a.m.: Enjoy a Manhattan clam chowder breakfast and tour the largest wholesale fish market in the country; tour begins at 171 John Street, between South and Front Sts. $15. Reserve (669-9416).

SOHO/ASTOR PLACE—Walks with Stanley Seidman. Each Sat. at 2, meet near Pearl Paints, S.W. corner of Broadway and Canal St.: shops, cast-iron architecture, galleries. Each Sun. at 2, meet in front of the Cable Building, 611 Broadway, N.W. corner of Houston St.: Grace Church, landmark buildings, anecdotes on Peter Cooper et al. $5 (718-897-6205).

HOLIDAYS IN NEW YORK—Harlem Sunday Gospel Walking Tour, each Sun. at 10 a.m.: Meet in front of 10 Columbus Circle (N.W. corner, Eighth Ave. and 58th St.) for a five-hour tour; includes a church service with gospel music, brunch at Sylvia's restaurant, and a visit to the Studio Museum, with a look at history, architecture, and culture along the way; $25, includes admission, brunch, and a cocktail; reservations necessary (765-2515).

CARNEGIE HALL—40-minute tours of the recently refurbished and restored concert hall, including discussion of artifacts, history, anecdotes, behind-the-scenes notes, and a 20-minute film narrated by Isaac Stern. Every Tue. and Thur. at 11:30 a.m., 2:30, and 4. $6, seniors and students $5; $3 for children under 12 with an adult; tickets at the tour window, 154 W. 57th St. (903-9790).

BROOKLYN BIRD CLUB—6/18, Brooklyn breeding-bird count, taking in parks, cemeteries, and coastal marshes (registrar: 718-462-0846). Also walks for beginner-birders, each Sat. in Prospect Park; meet at 9 a.m., at Grand Army Plaza entrance (718-522-2640); free.

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 6/18, Van Cortlandt Park, Bronx. 6/19, Central Park.

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend lineup: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4294; Staten Island: 718-816-5456.

SPORTS

BASEBALL—**Mets,** Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). 6/13–15 at 7:35: vs. St. Louis; 6/17 at 7:35, 6/18 at 7:05, and 6/19 at 1:35: vs. Philadelphia; 6/20, 21 at 7:35 and 6/22 at 1:35: vs. Pittsburgh. $6–$11.

BOXING—Madison Square Garden (563-8300), Felt Forum. 6/16 at 7:30. Heavyweights Renaldo "Mr." Snipes and "Big" Art Tucker will headline and all-star card. $10–$20.

STEPS—**Father's Day Four-Mile Race:** 6/19 at 10 a.m. Men of all ages and paces will be competing in this four-mile event that begins and ends near 90th St. and Fifth Ave. in Central Park; NYRRC members, $10; nonmembers, $15; also, a **Pee-wee Run:** 6/19 at 9:30 a.m.: Boys and girls, ages 2–6 can compete in this ¼-mile race that begins at 90th St. and Fifth Ave. $1. Both sponsored by the New York Road Runners Club (860-4455).

ARENA FOOTBALL—**New York Knights:** 6/13 at 7:30: vs. Chicago; 6/18 at 7:30: vs. New England. Madison Square Garden (563-8300). $10–$18.

HORSE RACING—Belmont Spring Meeting, through 8/1 (718-641-4700). Daily except Tue.; post time, 1. $2, Grandstand; $5, Clubhouse. Featured: 6/15, Hyde Park Handicap (NYB); 6/18, Bowling Green Handicap; 6/19, True North Handicap.

CHILDREN

NEW YORK INTERNATIONAL FESTIVAL OF THE ARTS CHILDRENSFARE—Children can see artists from around the world and enjoy music, puppets, circus acts, and theater. Artists performing 6/16–6/19, include: The Ningxia Yinchuan Beijing Opera Troupe from China in a spectacular acrobatics performance, 6/16, 6/18, and 19; Bob McGath from *Sesame Street* in a song and dance program, 6/18, 19; Fred Penner from Canada in a children's sing-along program, 6/17, 18; Theatre de L'Ombrelle from France in a marionette and puppet show, 6/16, 6/18, and 19; La Troupe Circus from Canada in a clown and circus show, 6/17–19; Masaji Terasawa from Japan in a candy sculpting/story program, 6/19; Child's Play Touring Theatre from the U.S. in a story and magic show, 6/17–19; Jackie Torrence form the U.S. in a special American story program, 6/18, 19. All performances at The Triplex, BMCC, 199 Chambers St. (618-1980 or 307-7171). $8 per show (discounts for 3 tickets or more). Call for times.

STORY HOUR—Hear children's author Thomas McKean tell stories using a blend of drama, audience participation, and mime. 6/18 at 3. Books of Wonder, 132 Seventh Ave. at 18th St. (989-3270). Free.

THE MUSICAL MOUSE—The Corner Store Dance Company presents a modern-dance program of stories, poems, props, and songs for ages 4–11. 6/19 at 1. Ansche Chesed Synagogue, West End Ave. at 100th St. (877-0684). $5.

FANTASY PARTY—Children are invited to dress up as their favorite fantasy character and come to a party with gifts and prizes related to the *Timeless Tales* exhibit. 6/18 at 6. Donnell Library Center, Central Children's Room, Second Floor, 20 W. 53rd St. (621-0618). Free.

THE TALE OF BEATRIX POTTER—Julie Andrews narrates a 30-minute audio/visual program in conjunction with the exhibit *Beatrix Potter: Artist and Storyteller.* Tue.–Sat. and 12:15 and Sun. at 1:15 through 8/21. The Pierpont Morgan Library, 29 E. 36th St. (685-0008). $3, admission.

ALICE, ALICE—A multiracial cast of children and seniors performing a new musical adaptation of the Lewis Carroll classic. 6/18, 19 and 6/25, 26 at 2. Henry Street Settlement Outdoor Amthitheatre, Arts for Living Center, 466 Grand St. (598-0400). $3; seniors, $2; children, $1.

PUPPET EXHIBIT—See hand puppets, shadow puppets, marionettes from around the world, masks, miniature theaters, and sets. Wed.–Sat. through 7/9, 10 a.m.–5 (closed, 1–2); Flushing Gallery, 136-73 41st Ave., Flushing Queens (718-463-7700). Admission, free.

THE WIZARD OF OZ—See the Frank Baum classic set to an original country-and-western musical score. Every Sun. through summer at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

SPECIAL EXHIBITS—**Timeless Tales: Three Centuries of Children's Books**—Over 200 manuscripts, rare editions, original art, and illustrations representing the most beloved children's books from the 17th-century to the present. 6/13–9/3 at the New York Public Library, Central Research Library, Fifth Ave. at 42nd St. (930-0501). Mon.–Sat., 10 a.m.–6. Free . . . **Children's Fire Prevention Art**—Posters, banners, games, and art constructions by students, grades k–9 from the New York City Public School System, that reflect the lessons of fire safety and prevention; through the summer at the New York City Fire Museum, 278 Spring Street (691-1303). Mon.–Fri., 10 a.m.–4; call for weekend hours. Donation . . . **Carnival of Toys**—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more; through 10/30 . . . Also, **City Play**—Traces the impact of play activities in New York City by incorporating and transforming the environment. Photographs of outdoor activities are presented against a backdrop of a typical block, with a stoop, fire hydrant, lamppost, manhole covers, and a corner store. Also featured are an urban clubhouse made from urban debris and a variety of antique toys including stoop toys, a W. W. I toy bi-plane, a 1930s pushmobile, marbles, and skelly caps. In addition, video installations are presented with historical footage of children in motion on New York City streets; through 2/12/89; both exhibits at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5, Sun. and holidays, 1–5. Free with admission; adults, $3; children, $1; families, $5.

LONG RUNNERS—**Mostly Magic:** A magic show with Bob Markwood and Imam. Sat., 6/18 at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* Sat. at 1 and 3; *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4 . . . **The Little People's Theater Company:** Every Sat. and Sun. through 6/19; at 1:30: *Three Little Pigs;* at 3: *Red Riding Hood.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve).

CENTRAL PARK PROGRAMS—**Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 6/18, 1–2:30: "Family Workshop Summer Journals"—Make a small book for remembering summer events with artist Susan Share. Free . . . **The Dairy:** 64th St., mid-Park (397-3165). 6/19, 1:30–3: "Pop-Ups For Pop!"—Create your own pop-up card for Father's Day. Free (reserve) . . . **The Hans Christian Andersen Statue:** 72nd St. and Fifth Ave. in Central Park (397-3165): Every Sat. at 11 a.m. enjoy a story. 6/18: *The Moon in the Sky* by Meg Lippert; *In the Nursery* by Teresa Miller; also, stories by the winners of the New York City Storytelling Contest every Sat. in June. Free.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—6/13 at 10:30 a.m.: "Storytime for Toddlers," a program of stories, songs, rhymes, and fingerplays for children ages 2–3 at the **Webster** branch, 1465 York Ave. (288-5049) . . . 6/13 at 4: "Mime Workshop," presented by Rafael Risemberg at the **96th Street** branch, 112 E. 96th St. (289-0908) . . . 6/14 at 11 a.m.: "Storytelling," a program with Getchie Argetsinger at the **Jefferson Market** branch, 425 Ave. of the Americas (243-4334) . . . 6/14 at 3:30: "Cooki and Anansi," a black folklore program at the **Hamilton Grange** branch, 503 W. 145th St. (926-2147) . . . 6/14 at 4: "Introducing Opera," an educational program to learn about the world of opera at the **Chatham Square** branch, 33 E. Broadway (964-6598) . . . 6/14 at 4: "Stories and Music," a program presented by California storyteller Nancy Schimmel at the **Hamilton Fish Park** branch, 415 E. Houston St. (673-2290) . . . 6/15 at 3:30: "Mime Workshop," a program presented by Rafael Risemberg at the **Aguilar** branch, 174 E. 110th St. (534-2930) . . . 6/15 at 4: "Storytelling With Sign Language," a program presented by Marcia Lane at the **Bloomingdale** branch, 150 W. 100th St. (222-8030) . . . 6/18 at 10 a.m.: "Paint With a Computer," a workshop on how to create art work on the Apple II Computer at the **Chatham Square** branch (see above) . . . 6/21 at 11 a.m.: "Shadow Puppetry," a program for ages 4–8 at the **67th Street** branch, 328 W. 67th St. (734-1717) . . . 6/21 at 3:30: "The Turtle's Magic Song," a shadow puppet show based on a Brazilian folk tale at the **Epiphany** branch, 228 E. 23rd St. (679-2645) . . . 6/21 at 4: "The Town Mouse and the Country Mouse," a puppet show with stories and songs at the **Kips Bay** branch, 446 Third Ave. (683-2520). Most programs require advance registration and are subject to change or cancellation.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 6/18 and 6/19 at 1 and 3: "Past, Present, and Future Puppets"—Learn about the history of puppetry and then make a puppet of the future; 6/18 at 2: "The Youth Movement Company"—Enjoy a performance by this jazz and modern dance company. $2. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

SOUTH STREET SEAPORT MUSEUM—213 Water St. (669-9416). Every Sat. and Sun. through June, at noon and 3: "Sail the Schooner"—Sail the schooner Pioneer just like in the old days. $14; children, $10 (reserve). Museum hours: 10 a.m.–5, daily; $5, adults; $4, seniors; $3, students; $2, children.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 6/17 at 3: "Science Experiments"; 6/18 at noon: "Flower Sun Prints"; at 2:45: "Mask Story Making"; 6/19 at 1:30 and 3: "All American Bug Show"; 6/20 at 3:30: "Skeleton Sketches." Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Sunday Family Workshop: 6/19 at 1 and 3: "Draw From Deco: World's Fair Weekend"—Make an Art Deco design of the 1939 World's Fair. 50 cents. Museum hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults, $2; children, $1 (must be accompanied by an adult).

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 6/18: "Clockworks"—The opening of a new hands-on exhibit that explores the relationship between sound, music, and mechanized movements. 6/19: "Paper Pizazz!"—Six hours of paper projects of all kinds; dads admitted free. Hours: Wed.–Fri., 1–4; Sat.–Sun., 11 a.m.–5. $2.

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen Trio. 6/15, 16: Pete Malinverni Trio featuring Mel Lewis. 6/17, 18: Peter Leitch All Star Quartet with James Williams, Santi DeBriano, Marvin "Smitty" Smith. 6/19: Roselee Briscoe. 6/20: Scott Cushman Group. 6/21: Steve Kenyon Group. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 6/15: Red Eye Rose Band; Grand Affair. 6/16: Grace Pool; David Duke. 6/17: Chris Moffa; Melissa Murray. 6/18: Jarryd; Cliff Knight. 6/19: Jonathan Best; One Law. 6/20: Rebelaires; John Albrink. 6/21: Visitors; Comedy night. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 6/19: Jimmy Smith Quartet plus Mose Allison and his Group. 6/20: "Tribute for Al Cohn" The Joe Cohn All-Stars. 6/21–26: Horace Silver Quintet plus Ben Sidran and His Group. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 6/16–19: Tower of Power. 6/21: Basia. 6/23–25: Kate and Anna McGarrigle; George Gerdes. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 6/18: Pianist Ronnie Matthews with Ray Drummond. 6/20–25: Pianist John Hicks with Walter Booker. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 6/15: The Pam Purvis, Bob Ackerman Quintet. 6/16: The Joel Heleny Quartet. 6/17, 18: The Mike Le Donne Trio. 6/20: The Widespread Jazz Orchestra. 6/21: The Bob Kindred Trio. Mon.–Thu. 8–midnight, Fri.–Sat. 9:30–1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Every Mon.–Fri. from 5–8:30: Early Bird concerts with the Brooks Kerr Duo featuring Bob Field on bass. Through 6/19: Dorothy Donegan Trio. 6/20: Hamiet Bluiett Telepathic Big Band. 6/21–27: The Adam Makowicz and James Morrison Quartet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 6/17: Irish Ballad Night with host Greg Ryan featuring Mary Beth Lahr and Jim Hawkins. 6/18: Paddy Reynolds and Louise O'Shea. 6/19: Comedy with Ronnie Harris, Rob Festinger, Lee Ann Lewis, David Remic and Sue Zwirn. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 6/15: The Dalton Gang 10 Piece Latin Jazz Explosion featuring Willie Dalton. 6/16–19: Kenny Rankin. 6/20: Les Paul Trio. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 6/15–18: Adam Makowicz. 6/21–23: Judy Carmichael. Sets Thu.–Sat. at 9:30 and 11. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 6/15: Lynn Bernstein. 6/16–18: Andy Laverne and Joe Locke. 6/16–25, Thu. at 11 and Fri.–Sat. at midnight: Michael Maguire of *Les Miserables.* 6/19: Dave Berkman. 6/21, 22: Rahn Burton. **Upstairs:** 6/17 at 8: Francis Asher; followed by Lyn Parisi at 10; and the Mario Cantone Comedy Show at 11:45. 6/18 at 8: Avivia Reich; followed by Cabaret with Mark Venéis and Susie Essman and others at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 6/15: STUFF II featuring Gordon Edwards. 6/16: Common Ground; Dug Rock. 6/17: Unda Cova; John Cadillac Band. 6/18: Dan Cazio; Curtis T. 6/19: Roustabout. 6/20: Midnight Jam with Andy Rosen. 6/21: Pres Intense; The Basix. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 6/18, 21–25: Pianist Junior Mance with Marty Rivera on bass. 6/19, 20: Pianist Harry Connick, Jr. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 6/15, 19: Cecil Taylor Unit. 6/20: William Parker Group; Roy Nathonson, Curtis Fowlkes and the Jazz Passangers. 6/21: John Zorn's Jang Mi Hee; DFR String Trio. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant. 6/15–18: Victor Jones Quartet. 6/21–25: Ken Warner Quartet. Tue.–Thu. from 10–2 a.m., Fri.–Sat. 10–3 a.m. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 7/2: Blues singer and long time Count Basie soloist, Joe Williams. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 6/17, 18: Hugh Masekela. **AE, CB, DC, MC.**

RAKEL—231 Varick St. (929-1630). French restaurant. Jazz-pianist John Raney plays every Mon.–Tue. from 9–midnight. Pianist Skip Weinstock takes over on Wed. from 7–midnight and David Phillips/Skip Weinstock Trio play every Thu. 9–midnight, Fri.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 6/15: Alias Bob; Time On Target; Catania; Gypsy Rose. 6/16: Lene Lovich; Tanz Waffen-Bas Clas. 6/17: Camper Van Beethoven; Royal Crescent Mob; Spot 1019. 6/18: The Mighty Lemon Drops; Dumptruck Rave-Ups. 6/19: Shadowfax; Dan Siegel. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 6/15: Jimi J and the X-Ray. 6/16: Greg Stier/STRAIGHT UP. 6/17: Cliff Eberhardt Band. 6/18: Paul Whistler and the Wheels. 6/19: The Worms. 6/20: War Babies with Mark Newman. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 6/19: King of the Omniverse Sun Ra Arkestra. 6/20: Art Blakey and the Jazz Messengers. 6/21–26: Cedar Walton, Ron Carter, and Billy Higgins. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 6/17, 18: The Impressions. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. 6/21 at 8 and 10: Jazz violinist Linda Fennimore with Major Holley, Mike Longo, and Jackie Williams. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 6/15: The Empire State Soul Club. 6/19: Wild Blue Marlins with Soozie Tyrell; Radio Free Rodeo; Steph Paynes. 6/21: Kirk Kelly. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 6/15 at 8:30: Singer David Ardao. 6/17, 18: James Moody Quartet. 6/20: "A Night of Pianos" with Eddie Palmieri Septet; Charlie Palmieri and his Combo Gigante and guest soloist Billy Taylor. **Terrace:** Through 6/19: Pianist Herman Foster with Earl May on bass, Tue.–Thu. and Sun. from 10–2 a.m., Fri.–Sat. to 3 a.m. 6/21–26: Pianist Herman Foster with Jay Leonhart on bass. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 6/19: David "Fathead" Newman Quintet. 6/20: Mel Lewis and The Jazz Orchestra. 6/21–26: The Benny Golson Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 6/15, 16: Marc Cohen Quartet. 6/17: Jed Levy Quartet. 6/18: Frank Noviello Quartet. 6/19: Amy London Quartet. 6/21: Ray Vega Group. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set at 1 a.m. on Fri. and Sat. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). 6/15–19: The Steve and Iqua Colson Quintet. 6/20: "Comedy Out of Control" with Steve Solis, Jedda Jones and others. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 6/18: Guitarist Tal Farlow with Gary Mazzaroppi on bass. 6/19: Guitarist Gene Bertoncini with Michael Moore on bass. 6/20–25: Guitarist Joe Beck with pianist John Bunch and Phil Flanigan on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 6/15: Robert Ross and the Holmes Brothers. 6/16: Mick Taylor All New Band plus Flamin' Harry. 6/17: Lonnie Brooks. 6/18: Zachary Richard. 6/19: Pure Prairie League. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 6/19: Comedian Paul Provenza, Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. 6/21–26: Comedian Will Durst. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). 6/15, 22: "Comedy Break in the Wall Street Week" with hosts Tim "Andre" Davis and Eddie Stanley featuring Alan Chan, Reno, Rob Weinstein, Steve Solis, Allen Enlow and Mike Robles. Showtime 7 p.m. **AE, CB, DC, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 6/19: Steve Rizzo, Jim David, Mike Eagan, John Joseph, and Danny Curtis, Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 6/15: Comedian Terry Day and magician Imam. 6/16: Terry Day and magician Torkova. 6/17, 18: Comedian Telly Serrano and magician Meyer Yedid. 6/21: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 6/19: Comedians Fred Anderson, Dana Gould, Taylor Mason, and Rondell Sheridan, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. 6/21–26: Gabe Abelson, Rhonda Hansome, Jonathon Solomon, and John Stewart. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 7/30: The Hey Jackson Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 6/15, 16: Big Youth. 6/17: Pe De Boi. 6/18: Loremil Machado and Sarava. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Jay Leonhart. Through 6/18, Tue.–Sat. at 9: Singer Mary Cleere Haran returns. Through 7/2, Thu.–Sat. at 11: Claiborne Cary in *An Evening Of Melody, Mirth and Madness*. 6/15: Moynihan & Green. 6/21: Larry Adler & Harold Nicholas. **AE, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 6/15; Joe Morra; Bleier, Chandler & Rose. 6/16: Vanessa Campbell; Paul Laoria. 6/17, 18: Singer Nora York; Maggie McDonald *Dames Of Our Lives*. 6/19: Margaret O'Hanlon and Peter Dizozza; Steve Bird. 6/20: Edlene Hart. 6/21: *Alice In Analysis* - revue; Allison Cornell. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. 6/16–18, 23–25 at 9:30: Comedienne-actress-singer Marcia Lewis in *The Good Time Girl in Concert*. 6/21, 22 at 8:30: Singer Florence Irving. **AE, CB, DC, MC, V.**

AN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 6/15: Rick McKay with pianist Wes McAfee and John Loehrke on bass. 6/16: Barbara Lea with Wes McAfee. 6/17: John Gabriel with pianist Paul Trueblood. 6/18: Judy Kreston and David Lahm. 6/20: Singer-pianist Buddy Barnes with Bill Popp on bass. 6/21: Maureen Hamill. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite - One More Time*, musical review featuring David Edwards, Suellen Estey, Roger Neil, and Barbara Scanlon, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. 6/15 at 8, 6/17 at 10: *Look on the Bright Side*. 6/15, 16 at 10: Larry Parrish and Rhonda Lake. 6/19 at 10: Jennifer Butt. 6/20 at 11: Karen Mason. 6/21 at 8: Cheryl Quinn; *Songs I Never Sang For My Father* at 10. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 6/18: *Ridin' High* with Steve Ross, Tue.–Sat. at 9:15 followed by *Anything Goes* with Anne Francine at 11:15. 6/21–7/16: Liliane Montevecchi in *Souvenir De Paris*. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 7/2: Bobby Short with Robbie Scott on drums and Beverly Peer on bass, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields, Tue.–Sat. from 7–9; followed by singer-pianist Ann Hampton Callaway, Tue.–Sat. at 9:45, 11 and midnight. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through June: Pianist Rob Silverman with Sue Williams on bass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS–SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist-singer Bob Wetherbee plays Mon.–-Fri. from 5:30–11:30.Closed from 6/30. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St. (757-0788). 6/15, 22 at 8: Singer Lina Koutrakos. 6/21, 22 at 8:30: Greta. **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Giacomo Simonelli, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Drew Cooke, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Kurt Whiting. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

	R	E	M	E	M	B	R	A	N	C	E			
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RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., June 15

3:00/WNCN—Paganini: *Caprices*, Op. 1; **Tailleferre:** Concertino for Harp and Orch.; **Scriabin:** Fantasia in a.

4:00/WNCN—Filtz: Sym. in E-Flat; **Hotteterre:** Suite No. 2.

WNYC—Liszt: *Csardas Macabre;* **Bartok:** Piano Cto. No. 2.

5:00/WNCN—C.P.E. Bach: Trio Sonata in G; **Granados:** Spanish Dance No. 2.

6:00/WNCN—J. Stamitz: Sinfonia in D, Op. 7, No. 6, "The Rider"; **Boyce:** Cto. Grosso for 2 Violins, Cello, and Strings in b.

7:00/WNCN—Hanson: Sym. No. 4; **Leclair:** Cto. for Violin in C; **Berlioz:** *Les Troyens:* "Ballet Music."

WNYC—Los Angeles Philharmonic. Andre Previn, conductor. **Tchaikovsky:** Violin Cto.; **Walton:** Sym. No. 1.

9:00/WNCN—Dvorak: Cto. for Cello No. 2 in b, Op. 104; **Debussy:** *Images*: Book II, "Poissons d'or."

9:00/WNYC—Brahms: Clarinet Qnt. in b; **Strauss:** *Der Rosenkavalier;* **Schonthal:** *Fragments From a Woman's Diary.*

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., June 16

3:00/WNCN—Brahms: Sonata for Violin and Piano No. 2 in A, Op. 100; **R. Strauss:** *Don Juan*, Op. 20.

WQXR-AM/FM—The annual all-star reading of Joyce's *Ulysses*, live from Symphony Space.

4:00/WNCN—Handel: Cto. for Organ No. 3 in g, Op. 4, No. 3; **Barber:** *Excursions*; **Bizet:** "Patrie" Ov., Op. 19.

5:00/WNCN—Weber: Hungarian Fantasy for Bassoon; **Rodrigo:** *Música para un Jardin.*

6:00/WNCN—Bach: Sonata for Flute and Harpsichord No. 3 in A; **Tchaikovsky:** *Voyevode*, Op. 78.

7:00/WNCN—Suk: Piano Qt. in a, Op. 1; **Porpora:** Cto. for Cello and Strings in G.

8:00/WNCN—Bach: Orchestral Suite No. 2 in b; **Saint-Saëns:** *Jeunesse d'Hercule*, Op. 50.

8:05/WQXR-AM/FM—"Symphony Hall." **Grieg:** *Sigurd Jorsalfar:* Suite.

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host. New Jersey Sym. Orch. Hugh Wolff, conductor; pianist Leon Fleisher. **Levinson:** *Two Poems;* **Prokofiev:** Cto. for Piano No. 4 for the Left Hand, Op. 53.

Fri., June 17

3:00/WNCN—Myslivicek: Cto. for Violin in E; **Delius:** *Brigg Fair.*

WNYC—Massenet: Fantasy for Cello and Orch.; **Brahms:** String Sextet in G, Op. 36.

4:00/WNCN—Vivaldi: Cto. for 4 Violins, Cello, and Strings in b; **Falla:** *Three-Cornered Hat:* "3 Spanish Dances."

5:00/WNCN—Vivaldi: Cto. for Harp in D; **Chopin:** Introduction and Rondo, Op. 16.

6:00/WNCN—Schubert: *Rosamunde,* Op. 26, Ov.; **Various:** Elizabethan Consort Music.

7:00/WNCN—Haydn: Cto. for Oboe in C; **Smetana:** *Wallenstein's Camp;* **Handel:** Sonata for Violin and Continuo in A.

WNYC—"The Opera Box."

8:00/WNYC—Sibelius: Songs for a Male Chorus; **Griffes:** *Three Poems of Fiona Macleod;* **Ives:** Music for Chorus.

8:05/WQXR-AM/FM—"Symphony Hall." **Atterberg:** Sym. No. 2 in F.

9:00/WNCN—Lachner: Sym. No. 1 in E-Flat, Op. 32; **Albinoni:** Cto. in D, Op. 10, No. 9.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. **Mozart:** Piano Cto. No. 19 in F; **Kabalevsky:** Cello Cto. No. 1 in g; **Franck:** Sym. in d.

Sat., June 18

10:00 a.m./WNCN—Telemann: Ov. in e; **Franck:** *Le Chausseur Maudit*; **Schubert:** Trio No. 1 in B-Flat.

WNYC—Schubert: Piano Sonata; **Beethoven:** Sym. No. 2.

11:00 a.m./WNCN—Prokofiev: Sonata for Violin and Piano No. 2 in D, Op. 94; **Mozart:** Cto. for Horn No. 4 in E-Flat.

WNYC—Brahms: Clarinet Sonata No. 1; **Grieg:** Lyric Pieces.

11:04 a.m./WQXR-AM/FM—Brahms: Variations on a Theme of Haydn; **Rossini:** Qt. No. 6 in F.

12:00/WNCN—R. Strauss: Burleske for Piano and Orch. in d; **Brahms:** Hungarian Dance No. 7.

WNYC—Strauss: *Symphonia Domestica.*

1:00/WNCN—Mendelssohn: Sym. for Strings No. 11 in F; **A. Salieri:** *Menuetto*; **Ippolitov-Ivanov:** *Caucausian Sketches,* Op. 10.

5:00/WNCN—F. Couperin: *Les Goûts-réünis ou Nouveaux Concerts:* Concert No. 8 in G; **R. Strauss:** *Stimmungsbilder,* Op. 9.

5:04/WQXR-AM/FM—Handel: Organ Cto. in d; **Tchaikovsky:** *Romeo and Juliet.*

6:00/WNCN—Mozart: Sym. No. 35 in D, "Haffner"; **Pierné:** Konzertstück for Harp, Op. 39.

7:00/WNCN—Wagner: *Parsifal:* Prelude to Act I, "Good Friday Music"; **Mozart:** Sym. No. 27 in G.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor.

9:00/WNCN—Tchaikovsky: *Sleeping Beauty*, Op. 66; **Handel:** Sonata for Flute and Continuo in e, Op. 1, No. 1; **Wagner:** *Götterdämmerung:* "Immolation Scene."

Sun., June 19

10:00 a.m./WNCN—"Classic Guitar." **Castelnuovo-Tedesco:** Cto. for Guitar in D, Op. 99; **Paganini:** Sonata for Guitar in A; **Bach:** *Well-Tempered Clavier:* 3 Preludes.

WNYC—Nielsen: *Pan and Syrinx,* Op. 49; **Grieg:** Symphonic Dances, Op. 64; "Madrigal" Sonata.

11:00 a.m./WNCN—Vivaldi: Cto. for Recorder and Strings in c, Op. 44, No. 11; **Anonymous:** 16th-Century French Dances.

WNYC—"A Father's Day Piano Program."

12:00/WNCN—Lully: *Le Triomphe de L'Amour:* Ballet Suite; **Handel:** Cto. Grosso in G, Op. 6, No. 1; **Bruch:** *In Memorium,* Op. 65.

1:00/WNCN—Chicago Symphony Orchestra. James Levine, conductor; pianist Stephen Hough. **Schoenberg:** *Verklärte Nacht,* Op. 4; **Schubert:** *Songs;* **Rachmaninoff:** Rhapsody in a Theme of Paganini, Op. 43.

WNYC—Strauss: *Don Juan;* **Bartok:** Violin Cto. No. 2.

1:04/WQXR-AM/FM—Mozart: *A Musical Joke;* **Saint-Saëns:** Sym. No. 3 in c, "Organ."

3:00/WNCN—Corelli: Variations on *La Follia* for Recorder and Continuo; **Sinding:** Suite for Violin in a, Op. 10; **Wagner:** *Tannhäuser:* Ov.

4:00/WNCN—F. Taylor: *Toy Symphony:* Adagio and Finale; **C.P.E. Bach:** Trio Sonata in E.

5:00/WNCN—Poulenc: Cto. for Organ, Strings, and Timpani in g; **Paganini:** *Maesstosa Sonata Sentimentale.*

6:00/WNCN—Haydn: Qt. in E-Flat, Op. 17, No. 3; **Czerny:** Fantasia Concertante for Piano, Flute, and Cello, Op. 25.

8:00/WNCN—Hindemith: Symphonie Metamorphosis on Themes by Weber; **Schubert:** Ten Variations on an Original Theme in F.

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor; harpsichordist Anthony Newman. **Altenburg:** *Bicinium;* **Monteverdi:** *Dixit Dominus; Io mi son giovinetta;* **Rameau:** Pieces en concert; **Scarlatti:** Sonatas; **Telemann:** *The Canary-Bird Cantata.*

Mon., June 20

3:00/WNCN—Rimsky-Korsakov: *Snow Maiden:* Suite; **Telemann:** Sonata for Recorder, Solo, Harpsichord and Continuo in B-Flat.

WNYC—Hanson: Piano Cto. in G; **Honegger:** Sym. No. 2.

4:00/WNCN—Vivaldi: Cto. for Organ, Violin, and Strings, in F; **Schubert:** March No. 2 in b; **Dvorak:** *My Home:* Op. 60; **Rosenmüller:** *Studentenmusik:* Suite.

5:00/WNCN—Offenbach: *Vert-Vert:* Ov.; **Schumann:** *Manfred,* Op. 115, Ov.

6:00/WNCN—Schubert: Impromptu in B-Flat, Op. 142, No. 3; **Handel:** Trio Sonata for 2 Violins in g.

7:00/WNCN—Debussy: *Pour le Piano*; **Fauré:** *Pavane:* Op. 50; **Stravinsky:** Cto. for String Orch. in D.

WNYC—Wagner: *Siegfried:* "Idyll"; **Schubert:** Sonata in B-Flat; **Puccini:** *Crisantemi.*

8:05/WQXR-AM/FM—"Symphony Hall." **Alfen:** Sym. No. 3 in E; **Koch:** *Three Scandanavian Dances.*

9:00/WNCN—MacDowell: Cto. for Piano No. 2 in d, Op. 23; **Prokofiev:** Sym. No. 1 in D, Op. 25, "Classical"; **Albinoni:** Cto. in g, Op. 10, No. 2.

WNYC—Monk: "Monk" Suite; **Webern:** 6 Bagatelles.

Tue., June 21

3:00/WNCN—Beethoven: Variations on a Theme from Handel's *Judas Maccabeus;* **Saint-Saëns:** *Danse Macabre,* Op. 40.

WNYC—Prokofiev: Sym. Suite of Waltzes; **Respighi:** *The Birds.*

4:00/WNCN—C. Schumann: 3 Romances, Op. 22; **Haydn:** Trio in G, Op. 53, No. 1; **Butterworth:** *English Idylls;* **Schubert:** *Waltzes,* Op. 18.

5:00/WNCN—Mozart: Fantasia in c; **Gebauer:** Bassoon Trio in B-Flat, Op. 33, No. 3.

6:00/WNCN—Vivaldi: Cto. for 2 Mandolins and Strings in G; **Albéniz:** *Iberia*: Book 4.

7:00/WNCN—Fauré: *Masques et Bergamasques*, Op. 112; **Purcell:** Voluntary for Double Organ, "Sound of the Trumpets"; **Debussy:** "Bergamasque" Suite.

WNYC—New Jersey Chamber Music Society. **Beethoven:** Variations on *La ci darem la mano*; **Shostakovich:** Sonata fo Viola and Piano; **Ibert:** *Cinq Pieces en trio;* **Schumann:** Piano Qt.

8:00/WNCN—"WNCN Live." Clarinetist David Schifrin.

8:05/WQXR-AM/FM—"Symphony Hall." **Nielsen:** Sym. No. 2.

9:00/WNCN—Schumann: Paino Qt. in E-Flat, Op. 44; **Mendelssohn:** *Hebrides,* Ov., Op. 26, "Fingal's Cave."

WNYC—Moeran: Sinfonietta; **Brahms:** Clarinet Trio, Op. 114; **Zyman:** Sonata Concertante for Violin and Piano.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies.

TELEVISION LISTINGS

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Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
❷ *Business This Morning*
❹ News
❺ *Saber Rider*
❼ *World News*
❾ *Zoobilee Zoo*
⓫ Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Tom and Jerry*
Mon.: *Insight*
Tue.: *Carrascolendas*
⓭ *Learn to Read*
🅗 Mon.: *Welcome Home*
🅜 Thu.: **Movie:** *Love Songs*
🅢 Thu.: *Jennifer's Journey*

6:30 a.m.
❷ News
❹ *Before Hours*
❺ *He-Man*
❾ *Comic Strip*
⓫ *Spiral Zone*
⓭ *New Jersey News* (except Mon.)
Mon.: *Currents*
🅗 Wed.: *Who Loves Amy Tonight?*
Fri.: *The Adventures of Sinbad*
Mon.: *High Powder*
Tue.: *The Adventures of Sinbad*
🅜 Fri.: **Movie:** *Show Boat*
🅢 Thu.: *Heathcliff*

6:45 a.m.
❹ News
㉑ *A.M. Weather*

7:00 a.m.
❷ *This Morning*
❹ *Today*
❺ *Woody Woodpecker*
❼ *Good Morning America*
❾ *Beverly Hills Teens*
⓫ *Smurfs*
⓭ *Sesame Street*
㉑ *Lilias, Yoga, and You*
㉛ *Ohayo! New York*
🅗 Wed.: *The Bet*
Thu.: *Welcome Home*
🅜 Wed.: *Terror by Night*
Mon.: **Movie:** *The Last Wagon*
Tue.: **Movie:** *Run for Cover*
🅢 Wed.: *The Elephant's Child*
Fri.: **Movie:** *Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean*
Mon.: *Jennifer's Journey*
Tue.: *Trouble River*

7:30 a.m.
❺ *Flintstones*
❾ *Jetsons*
⓫ *Jem*
㉑ *Homestretch*
🅗 Wed.: *The Adventures of Tom Sawyer*
Thu.: *Seabert*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Seabert*
🅢 Wed.: *How the Rhino Got It's Skin*
Mon.: **Movie:** *A Piece of the Action*

8:00 a.m.
❺ *Bugs and Porky*
❾ *Bugs Bunny*
⓫ *Bionic Six*
⓭ *Captain Kangaroo*
㉑ *Sesame Street*
🅗 Wed.: **Movie:** *Hatari!*
Thu.: **Movie:** *Captive Hearts*
Fri.: **Movie:** *Foul Play*
Mon.: **Movie:** *Peggy Sue Got Married*
Tue.: *Welcome to 18*
🅜 Wed.: **Movie:** *Run for Cover*
Thu.: **Movie:** *The Ghost and Mrs. Muir*
🅢 Wed.: **Movie:** *Off Beat*
Thu.: **Movie:** *The Man With Bogart's Face*
Tue.: **Movie:** *Back to the Future*

8:30 a.m.
❺ *My Little Pony*
❾ *Dinosaucers*
⓫ *Teddy Ruxpin*
⓭ *Mister Rogers*
🅜 Fri.: **Movie:** *'night Mother*
Tue.: **Movie:** *No Way Out*

9:00 a.m.
❷ *The Judge*
❹ *Geraldo*
❺ Wed.–Fri.: *Leave It to Beaver*
Mon., Tue.: *I Love Lucy*
❼ *Morning Show*
❾ *My Favorite Martian*
⓫ *Little Rascals* (except Thu.)
Thu.: *Forgotten Children*
⓭ *Sesame Street*
㉑ *Instructional Television* (concludes at 3)
㉛ *Home Stretch*
🅜 Mon.: **Movie:** *Wilson*
🅢 Fri.: *P.J. and the President's Son*

9:30 a.m.
❷ *Divorce Court*
❺ *I Love Lucy*
❾ *I Dream of Jeannie*
⓫ *Benson*
㉛ *Body Electric* (except Fri.)
Fri.: *European Cup Soccer*
🅗 Tue.: **Movie:** *Something Special!*
🅜 Wed.: **Movie:** *The Far Country*

10:00 a.m.
❷ *$25,000 Pyramid*
❹ *Sale of the Century*
❺ Wed.–Fri.: *I Love Lucy*
Mon., Tue.: *Gilligan's Island*
❼ *Sally Jessy Raphaël*
❾ Wed.–Fri.: *Marcus Welby, M.D*
Mon., Tue.: **Special:** *People Are Talking*
⓫ *Twilight Zone* (except Thu.)
Thu.: *Keys to Success*
㉛ Wed.: *American Interests*
Thu.: *Images/Imagenes*
Mon.: *Art Forum*
Tue.: *Cityscope*
🅗 Thu.: **Movie:** *Arthur*
Fri.: **Movie:** *A Streetcar Named Desire*
Mon.: *Will Rogers*
🅜 Thu.: **Movie:** *Stopover Tokyo*
🅢 Wed.: **Movie:** *Charade*
Thu.: **Movie:** *A Patch of Blue*
Fri.: **Movie:** *Travels With My Aunt*
Mon.: **Movie:** *The Biggest Bundle of Them All*
Tue.: **Movie:** *How the West Was Won*

10:30 a.m.
❷ *New Card Sharks*
❹ *Classic Concentration*
❺ *Bewitched*
❼ *Jeopardy II*
⓫ *Best Talk in Town*
㉛ Wed.: *Ask Congress*
Thu.: *Hello Austria*
Mon.: *Globewatch*
Tue.: *State of the Arts*
🅗 Wed.: **Movie:** *Hunk*
🅜 Fri.: **Movie:** *All About Eve*
Tue.: **Movie:** *Haunted Honeymoon*

11:00 a.m.
❷ *Price Is Right*
❹ *Wheel of Fortune*
❺ *Dukes of Hazzard*
❼ *Who's the Boss?*
❾ *People Are Talking*
⓫ *White Shadow*
㉛ Wed.: *Business of Management*
Thu.: *All About TV*
Mon.: *Body Pulse*
Tue.: *Broadway Magazine*
🅗 Mon.: **Movie:** *Captive Hearts*
Tue.: **Movie:** *Radio Days*

11:30 a.m.
❹ *Win, Lose, or Draw*
❼ *Home*
㉛ Wed.: *Business File*
Thu.: *Adam Smith*
Fri.: *Adams Chronicles*
Mon.: *World Beat*
Tue.: *Ring of Truth*
🅜 Wed.: **Movie:** *The Dark Corner*
Mon.: **Movie:** *House II: The Second Story*

11:45 a.m.
🅗 Thu.: **Movie:** *Another Woman's Child*

NOON
❷ News
❹ *Super Password*
❺ Wed.–Fri.: *Starsky & Hutch*
Mon., Tue.: *Bionic Woman*
❼ *Ryan's Hope*
❾ News
⓫ Wed.: **Movie:** *The Spirit Is Willing* (1967). Sid Caesar.
Thu.: **Movie:** *A Married Man* (1984). Part I of II. Anthony Hopkins.
Fri.: **Movie:** *A Married Man* (1984). Part II of II. Lisa Hilboldt.
Mon.: **Movie:** *The Defection of Simas Kudirka* (1978). Alan Arkin.
Tue.: **Movie:** *Hello Down There* (1969)
㉛ Wed.: *Black Forum*
Thu.: *Economics U.S.A.*
Mon.: *An Ocean Apart*
🅗 Fri.: *Waldheim*
🅜 Thu.: **Movie:** *Everything's Ducky*
Tue.: **Movie:** *Jane Eyre*
🅢 Wed.: **Movie:** *Terms of Endearment*
Thu.: **Movie:** *Legend*
Fri.: **Movie:** *A Piece of the Action*
Mon.: **Movie:** *The Man With Bogart's Face*

12:15
🅗 Wed.: **Movie:** *Just the Way You Are*

12:30
❷ *Young and the Restless*
❹ *Scrabble*
❼ *Loving*
㉛ Wed.: *European Journal*
Thu.: *Personal Finances*
Fri.: *Documentary Is*
Tue.: *Masterpiece Theatre: The Last Place on Earth*
🅗 Tue.: **Movie:** *Hatari!*
🅢 Tue.: **Movie:** *Matt Helm*

1:00
❹ *Days of Our Lives*
❺ *Hour Magazine*
❼ *All My Children*
❾ *High Rollers*
㉛ Wed.: *Mystery!: Brat Farrar*
Thu.: *Moments in Time*
Mon.: *Africa*
🅗 Mon.: *Welcome Home*
🅜 Fri.: **Movie:** *D.O.A.*
Mon.: **Movie:** *Transylvania 6-5000*

1:30
❷ *Bold and the Beautiful*
❾ *Love Connection*
🅗 Thu.: **Movie:** *Hobson's Choice*
Mon.: **Movie:** *Starship*
🅜 Wed.: *Gilda*
Thu.: **Movie:** *Just Another Missing Kid*
🅢 Thu.: **Movie:** *Back to the Future*

2:00
❷ *As the World Turns*
❹ *Another World*
❺ *Thundercats*
❼ *One Life to Live*
❾ *Newlywed Game*
⓫ *Heathcliff*
㉛ Wed.: *Madeleine Cooks*
Thu.: *The First Eden*
Fri.: *America: The Second Century*
Mon.: *Mechanical Universe*
Tue.: *Playing Shakespeare*
🅗 Wed.: *America Undercover*
🅜 Tue.: *Comedy Experiment*
🅢 Mon.: **Movie:** *A Patch of Blue*
Tue.: **Movie:** *Summer School*

2:30
❺ *Bugs & Porky*
❾ *Dating Game*
⓫ *Voltron*
⓭ *French Chef*
㉛ Wed.: *Creative Living*
Fri., Mon.: *This Old House*
🅗 Fri.: **Movie:** *Still of the Night*
🅜 Fri.: **Movie:** *Cry of the City*
Mon.: **Movie:** *'night Mother*
Tue.: **Movie:** *Space Camp*
🅢 Wed.: **Movie:** *The Longest Night*
Fri.: **Movie:** *Never Con a Killer*

3:00
❷ *Guiding Light*
❹ *Santa Barbara*
❺ *Dennis the Menace*
❼ *General Hospital*
❾ *Cannon*
⓫ *Ghostbusters*
⓭ *Madeleine Cooks*
㉑ *Mister Rogers*
㉛ *Color Sounds* (except Mon.)
Mon.: *The Perkins Family*
🅗 Wed.: **Movie:** *Wizards of the Lost Kingdom*
Thu.: *Welcome Home*
Mon.: **Movie:** *Dirty Dancing*
Tue.: **Movie:** *Kid Colter*
🅜 Thu.: **Movie:** *Dirty Dancing*

3:30
❺ *Real Ghostbusters*
⓫ *Tom and Jerry*
⓭ *Frugal Gourmet*
㉑ *Sesame Street*
㉛ *Video Music Box*
🅗 Thu.: *Welcome to 18*
🅜 Wed.: **Movie:** *All About Eve*
🅢 Thu.: *The Ugly Duckling*

4:00
❷ *Superior Court*
❹ *Donahue*
❺ *Ducktales*
❼ *Oprah Winfrey Show*
❾ *Barnaby Jones*
⓫ *G.I. Joe*
⓭ *Sesame Street*
🅗 Fri.: *The Adventures of Sinbad*
🅜 Fri.: **Movie:** *The Story of Alexander Graham Bell*
🅢 Wed.: *The Elephant's Child*
Thu.: *Heathcliff*
Fri.: *Dear Lovey Hart*
Mon.: *Jennifer's Journey*
Tue.: *Heathcliff*

4:30
❷ *People's Court*
❺ *Double Dare*
⓫ *Transformers*

㉑ *Reading Rainbow*
㉛ Wed.: *Innovation*
Thu.: *The New Literacy*
Fri.: *To Your Health*
Mon.: *All About TV*
Tue.: *Make Yourself at Home*
Ⓗ Wed.: **Movie:** *Kid Colter*
Ⓜ Mon.: **Movie:** *Blue Skies Again*
Tue.: **Movie:** *Teen Wolf*
Ⓢ Wed.: *Miss Peach*
Mon.: *Dear Lovey Hart*

5:00
② ④ ⑦ News
⑤ Wed.–Fri.: *Diff'rent Strokes*
Mon., Tue.: *What's Happening?*
⑨ *Hawaii Five-O*
⑪ *Little House on the Prairie*
⑬ *Mister Rogers*
㉑ *Sesame Street*
㉛ Wed.: *The Collectors*
Thu.: *Interests*
Fri.: *The Water of Ayole*
Mon.: *Looking East*
Tue.: *Body Electric*
Ⓗ Thu.: **Movie:** *Promises in the Dark*
Fri.: **Movie:** *The Karate Kid Part II*
Mon.: *Wimbledon '88*
Tue.: *Wimbledon '88*
Ⓜ Thu.: **Movie:** *Roxanne*
Ⓢ Fri.: *P.J.*

5:30
⑤ *Too Close for Comfort*
⑬ *Reading Rainbow*
㉛ *City Comment*
Ⓢ Wed.: *How the Rhino Got Its Skin*
Thu.: *Jennifer's Journey*
Mon.: *Elephant's Child*
Tue.: *Trouble River*

5:45
㉛ *News From City Hall*

Weeknights, JUNE 15–17 and 20–21

WED., JUNE 15

6:00
② ④ ⑦ News
⑤ *Three's Company*
⑨ *T.J. Hooker*
⑪ *The Jeffersons*
⑬ *Newton's Apple*
㉑ *Bodywatch:* "Breast Cancer." Looks at the latest in diagnostic and treatment techiques as well as preventive strategies that may help women avoid this disease.
㉛ Italian programming (concludes at 8)
Ⓜ **Movie:** *The Whistle Blower*
Ⓢ **Movie:** *The Biggest Bundle of Them All*

6:30
⑤ *Family Ties*
⑦ ⑪ News
⑬ *New Jersey News*
㉑ *Nightly Business Report*
Ⓗ **Movie:** *The Gate*

7:00
② ④ ⑤ News
⑦ *Jeopardy*
⑨ *$100,000 Pyramid*
⑪ *Cheers*
⑬ *Nightly Business Report*
㉑ *Contact: Long Island*

7:30
② *Wheel of Fortune*
④ *We Got It Made*
⑤ *Current Affair*
⑦ *Hollywood Squares*
⑨ *Barney Miller*
⑪ **Baseball:** Yankess vs. Boston (concludes at 10:30, approx.)
⑬ *MacNeil/Lehrer*
㉑ *World of Survival:* "Trout Stream"

8:00
② *Jake and the Fatman*
④ *Highway to Heaven*
⑤ **Movie:** *Houseboat* (1958). Sophia Loren.
⑦ *Growing Pains*
⑨ *Evening Magazine*
㉑ *Survival Special:* "Together They Stand." A look at the mongoose, one of Africa's most fascinating creatures.
㉛ *Dark Shadows*
Ⓗ **Movie:** *Hunk*
Ⓜ **Movie:** *Gardens of Stone*
Ⓝ **Movie:** *The Tempest*
Ⓢ *Brothers*

8:30
⑦ *Head of the Class*
⑨ *Entertainment Tonight*
⑬ *Metroline:* "Prostitution." Examines new legislation requiring AIDS testing for prostitutes, the decriminalization of prostitution, and other issues.
㉛ *Eastenders*
Ⓢ *It's Garry Shandling's Show*

9:00
② **Special:** *Wiseguy*
④ *Molly Dodd*
⑦ *Hooperman*
⑨ *Morton Downey Show*
⑬ *American Playhouse: I Never Sang For My Father.* Daniel J. Travanti and Harold Gould star in Robert Anderson's autobiographical drama about a troubled father-son relationship.
㉑ *An Ocean Apart*
㉛ *Africa.* Part II of an 8-part series dealing with the rich and diverse drama of African history.
Ⓢ **Movie:** *Summer Heat*

9:30
④ *Sara*
⑦ **Special:** *Billy Joel in the U.S.S.R.*

10:00
④ *Bronx Zoo*
⑤ ⑨ News
㉑ *Japan.* Actress Jane Seymour hosts this 4-part series examining the country's history, customs, and traditions; Part I, chronicles the historical and cultural forces that have shaped the Japanese temperament.
㉛ *Africa's Killing Fields.* Documentary looking at the ravages of Uganda's overthrown government and the subsequent problems faced by the new president.
Ⓗ *The Hitchhiker*
Ⓜ **Movie:** *Personal Services*
Ⓝ **Movie:** *Peeping Tom*

10:30
⑪ *Odd Couple*
Ⓗ *On Location*
Ⓢ *Poison*

11:00
② ④ ⑪ News
⑤ *Taxi*
⑦ News
⑨ *The Street*
⑬ *Voices and Visions:* "Marianne Moore." An illuminating look at the life and work of this innovative writer through interviews with friends and colleagues.
㉑ *Are You Being Served?*
㉛ *Hellenic TV U.S.A.*
Ⓢ **Movie:** *The Lady in Red*

11:30
④ *Tonight Show*
⑤ *Late Show*
⑦ **Special:** *Capitol to Capitol*
⑨ *Baretta*
⑪ *The Honeymooners*
㉑ *TV Classics*
Ⓗ *America Undercover*

11:35
② *Adderly*

11:50
Ⓜ **Movie:** *Preppies*

MIDNIGHT
⑪ *Star Trek*
⑬ *Declarations of Independents*
㉑ *Nightly Business Report*
Ⓝ **Movie:** *Black Girl*

12:30 a.m.
④ *David Letterman*
⑤ *WKRP in Cincinnati*
⑨ *Entertainment Tonight*
㉑ *Nova*
Ⓗ **Movie:** *Delivery Boys*

12:35 a.m.
Ⓢ *Gallagher's Overboard!*

12:45 a.m.
② **Movie:** *Manbeast! Myth or Monster* (1978). Peter Byrne.

1:00 a.m.
⑤ *All in the Family*
⑦ **Movie:** *Trouble Comes to Town* (1972). Lloyd Bridges.
⑨ *Joe Franklin Show*
⑪ *Twilight Zone*
⑬ *Monty Python*

1:20 a.m.
Ⓜ *Eros America*

1:30 a.m.
④ ⑪ News
⑤ *Get Smart*
⑬ *MacNeil/Lehrer*
Ⓢ **Movie:** *The Barbarians*

1:50 a.m.
Ⓜ **Movie:** *The Gambler*

2:00 a.m.
④ *Wil Shriner Show*
⑤ *Look at Me Now*
⑨ *Home Shopping Overnight*
⑪ *Financial Freedom*

2:05 a.m.
② News
Ⓗ **Movie:** *Let's Get Harry*

2:30 a.m.
⑤ **Movie:** *Won Ton Ton: The Dog That Saved Hollywood* (1976)
⑦ News
⑬ *Profiles of Nature*

3:00 a.m.
④ *Hit Squad*
⑦ **Movie:** *Bring Me the Head of Alfredo Garcia* (1974). Warren Oates.
⑪ **Movie:** *Charlie Chan and the Feathered Serpent* (1948). Roland Winters.
⑬ *Nature*
Ⓢ **Movie:** *Off Beat*

3:30 a.m.
④ *Matchmaker*

3:45 a.m.
Ⓜ **Movie:** *Gardens of Stone*

3:50 a.m.
Ⓗ **Movie:** *Certain Fury*

4:00 a.m.
④ *New Record Guide*
⑬ *Innovation*

4:30 a.m.
④ *Ben Casey*
⑤ *I Love Lucy*
⑪ *Twilight Zone*
⑬ *An Ocean Apart*

4:35 a.m.
Ⓢ *Brothers*

5:00 a.m.
⑦ *Branded*
⑪ *Focus on Success*

5:20 a.m.
Ⓗ **Movie:** *The Gate*

5:30 a.m.
④ *New Wilderness*
⑤ *I Love Lucy*
⑪ News
⑬ *One-On-One*
Ⓢ *Hard Knocks*

THU., JUNE 16

6:00
② ④ ⑦ News
⑤ *Three's Company*
⑨ *T.J. Hooker*
⑪ *Webster*
⑬ *Newton's Apple*
㉑ *Bodywatch:* "Questions About Food." Responds to viewers' questions about food, health, and fitness.
㉛ Italian programming (concludes at 8)
Ⓢ **Movie:** *Trouble River*

6:30
⑤ *Family Ties*
⑦ News
⑪ *The Jeffersons*
⑬ *New Jersey News*
㉑ *Nightly Business Report*

7:00
② ④ ⑤ News
⑦ *Jeopardy*
⑨ *$100,000 Pyramid*
⑪ *Cheers*
⑬ *Nightly Business Report*
㉑ *Contact: Long Island*
Ⓗ **Movie:** *Captive Hearts*
Ⓜ **Movie:** *Little Shop of Horrors*
Ⓢ **Movie:** *The Man With Bogart's Face*

7:30
② *Wheel of Fortune*
④ *Out of This World*
⑤ *Current Affair*
⑦ *Hollywood Squares*
⑨ *Barney Miller*
⑪ News
⑬ *MacNeil/Lehrer*
㉑ *World of Survival:* "Empty Desert." An award–winning portrait that looks at strange inhabitants of the Namid Desert.

8:00
② *48 Hours*
④ *Cosby Show*
⑤ **Movie:** *Sabrina* (1954). Audrey Hepburn.
⑦ *Sledgehammer!*
⑨ *Evening Magazine*
⑪ *Hill Street Blues*
㉑ *Wild America*
㉛ *Dark Shadows*
Ⓝ **Movie:** *Love in the City*

8:30
④ *A Different World*
⑦ **Movie:** *Heartsounds* (1984). Mary Tyler Moore.
⑨ *Entertainment Tonight*
⑬ *Currents*
㉑ *This Old House*
㉛ *Eastenders*

9:00
② **Basketball:** NBA Finals Game or **Movie:** *Camille* (1987). Greta Scacchi.
④ *Cheers*
⑨ *Morton Downey Show*
⑪ **Movie:** *Fool for Love* (1985). Sam Shepherd, Kim Bassinger.
⑬ *Art Effects:* "The Whole Theatre—Olympia Dukakis." A profile of New Jersey's Whole Theatre with one of its original founders, Academy Award–winning actress Olympia Dukakis.
㉑ ㉛ *Mystery!: Bratt Farrar.* Part II of a 3-part psychological thriller revolving around the uncanny resemblance between an orphan and a wealthy young man with a missing twin brother.
Ⓗ **Movie:** *Cyclone*
Ⓜ **Movie:** *8 Million Ways to Die*
Ⓢ **Movie:** *April Fool's Day*

9:30
④ *Night Court*
⑬ *The New Yorker Special: Handcrafting a Guitar.* Focuses in the life and artistry of renowned guitar builder James D'Aquisto.

10:00
④ *L.A. Law*
⑤ ⑨ News
⑬ *Channel Crossings*
㉑ *The Sandbaggers*
㉛ *Tenko*
Ⓝ **Movie:** *The Mission*

10:30
Ⓗ **Movie:** *Clinton and Nadine*
Ⓢ *Comedy Spotlight*

11:00
② ④ ⑦ ⑪ News
⑤ *Taxi*
⑨ *The Street*
㉑ *Are You Being Served?*
㉛ *Hellenic TV U.S.A.*
Ⓜ **Movie:** *Dirty Dancing*

11:30
④ *Tonight Show*
⑤ *Late Show*
⑦ *U.S. Open Highlights*
⑨ *Baretta*
⑪ *The Honeymooners*
㉑ *Bless Me Father*
Ⓢ **Movie:** *The Color of Money*

11:35
② *Night Heat*

11:45
⑦ *Nightline*

MIDNIGHT
⑪ *Star Trek*
⑬ *Colette.* Part III of a four-part series on the life of one of France's best-loved writers.
㉑ *Nightly Business Report*

12:15 a.m.
⑦ **Movie:** *The Day the Earth Moved* (1974). Jackie Cooper.

12:25 a.m.
Ⓗ **Movie:** *Free Ride*

12:30 a.m.
④ *David Letterman*
⑤ *WKRP in Cincinnati*
⑨ *Entertainment Tonight*
㉑ *Smithsonian World:* "American Pie"
Ⓝ **Movie:** *And So They Were Married*

12:45 a.m.
② **Movie:** *Nashville Grab* (1981). Jeff Conaway.
Ⓜ **Movie:** *Roxanne*

1:00 a.m.
⑤ *All in the Family*
⑨ *Joe Franklin Show*
⑪ *Keys to Success*
⑬ *Monty Python*

1:30 a.m.
④ ⑪ News
⑤ *Get Smart*
⑬ *MacNeil/Lehrer*

1:35 a.m.
Ⓢ **Movie:** *Back to the Future*

1:40 a.m.
⑦ News

1:55 a.m.
Ⓗ **Movie:** *Nightforce*

2:00 a.m.
④ *Wil Shriner Show*
⑤ *Credit Time Bomb*
⑨ *Home Shopping Overnight*
⑪ *Dempsey and Makepeace*

2:05 a.m.
② News

2:15 a.m.
⑦ **Movie:** *Santa Fe Trail* (1940). Errol Flynn.

2:30 a.m.
⑤ **Movie:** *McMillan: The Deadly Cure* (1974). Rock Hudson.
⑬ *Profiles of Nature*

2:35 a.m.
Ⓜ **Movie:** *At Close Range*

3:00 a.m.
④ *Hit Squad*
⑪ *Lifestyles of the Rich and Famous*
⑬ *Adventure*

3:20 a.m.
Ⓗ **Movie:** *Where Are the Children?*

0 a.m.
Matchmaker

5 a.m.
Movie: *Murphy's Law*

0 a.m.
New Record Guide
Twilight Zone
Innovation

0 a.m.
Ben Casey
I Love Lucy
The Avengers
Twilight Zone
Uncommon Places

5 a.m.
Movie: *Dead of Winter*

0 a.m.
U.S. Farm Report
Movie: *Cyclone*

20 a.m.
Movie: *Legend*

30 a.m.
New Wilderness
I Love Lucy
Morning Stretch
News
Metroline

FRI., JUNE 17

0
4 7 News
Three's Company
T.J. Hooker
The Jeffersons
Newton's Apple
Bodywatch: "Starting d Sticking With ercise"
Italian programming oncludes at 8)
Movie: *Haunted neymoon*
Movie: *Come Back to e 5 and Dime Jimmy ean, Jimmy Dean*

30
Family Ties
11 News
New Jersey News
Nightly Business Report

00
4 5 News
Jeopardy
$100,000 Pyramid
Cheers
Nightly Business Report
Contact: Long Island
Movie: *Foul Play*

30
Wheel of Fortune
You Can't Take It With u
Current Affair
Hollywood Squares
Barney Miller
Baseball: Yankees vs. leveland (concludes at), approx.)
MacNeil/Lehrer
World of Survival: The Homesteaders." ecords the life of a uebird.
Movie: *Teen Wolf*

00
Beauty and the Beast
Bloopers and Practical kes
Movie: *Jezebel* (1938). ette Davis. Davis won er second Oscar as a igh-spirited Southern elle who flaunts nvention.
Perfect Strangers
Evening Magazine
Nature: "The Coral riangle." Man's estructive influence on a beautiful coral reef located in the Philippines.
31 *Washington Week in Review*
N **Movie:** *Senso*
S **Movie:** *Summer School*

8:30
7 *Full House*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 *Eastenders*

9:00
2 **Movie:** *Jaws III* (1983). Dennis Quaid.
4 *Sonny Spoon*
7 *Mr. Belvedere*
9 *Morton Downey Show*
13 *New York Festival Highlights.* A report on the first New York International Festival of the Arts.
21 *Verkola: A Village in Northern Russia.* A journey to a town 800 miles north of Moscow for a glimpse into the lives of residents who live without modern conveniences.
31 **Movie:** *Doctor Who*
H **Movie:** *Apology*
M *Comedy Experiment*

9:10
13 *Great Performances: The Music Makers.* Glenn Close hosts theis program that pays tribute to music including pop, jazz, gospel, blues, classical, country, and rock.

9:30
7 *I Married Dora*
M **Movie:** *Meatballs II*

10:00
4 *Miami Vice*
5 9 News
7 *20/20*
21 *Survival Special:* "Mongoose"
N **Movie:** *Personal Services*
S *Gleason Marathon*

10:30
11 *Odd Couple*
31 *The Taxi Driver—Conversation With a Champ.* Profile of Carlos Ortiz, the former boxing champion whose boxing career left him with permanent physical and psychological scars.

10:40
13 *New York Festival Highlights*

10:45
13 *Great Performances:* "Toscanini—The Maestro." Profile of Arturo Toscanini, one of the most celebrated conductors in history.

11:00
2 4 7 11 News
5 *Taxi*
9 *The Street*
21 *Wall $treet*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Blackout*
M **Movie:** *Young Lady Chatterley II*

11:30
4 *Tonight Show*
5 *Late Show*
7 *U.S. Open Highlights*
9 *Baretta*
11 *The Honeymooners*
21 *Washington Week*

11:35
2 **Movie:** *Five Days one Summer* (1982). Sean Connery.

MIDNIGHT
7 *Nightline*
11 *Star Trek: The Next Generation*
21 *Nightly Business Report*
31 *World TV Presents*
N **Movie:** *Rate It X*

12:15 a.m.
13 *New York Festival Highlights*

12:20 a.m.
13 **Movie:** *The Guardsman* (1931). Alfred Lunt, Lynn Fontanne. Broadway's legendary Lunt and Fontanne star in this charming comedy, based on the Molnar play, about a jealous husband who tests his wife's fidelity; tour de force performances by both stars.

12:30 a.m.
4 *David Letterman*
5 *9 to 5*
7 **Movie:** *Asylum* (1972). Peter Cushing.
9 *Entertainment Tonight*
21 **Movie:** *Counsellor at Law* (1933). John Barrymore, Bebe Daniels.

12:35 a.m.
M **Movie:** *Personal Services*

12:40 a.m.
H *Comedy Hour*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Runaway With the Rich and the Famous*
S **Movie:** *Lady Chatterley's Lover*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News

1:40 a.m
H **Movie:** *Rawhead Rex*

1:50 a.m.
2 *Win, Lose, or Draw*

2:00 a.m.
5 *Keys to Success*
7 News
9 *Home Shopping*
11 Wrestling
13 *MacNeil/Leher*

2:20 a.m.
2 *Win, Lose, or Draw*

2:25 a.m.
M **Movie:** *The Danger Zone*

2:30 a.m.
4 News
5 **Movie:** *Romeo and Juliet* (1968). Olivia Hussey.
7 **Movie:** *Mysterious Two* (1982). Jon Forsythe.

2:45 a.m.
2 **Movie:** *Amateur Night at the Dixie Bar and Grill* (1979). Tanya Tucker.
S **Movie:** *Richard Pryor Here and Now*

3:00 a.m.
4 *Wil Shriner Show*
11 **Movie:** *Charlie Chan and the Golden Eye* (1948). Roland Winters.
13 *American Playhouse: I Never Sang for My Father*

3:15 a.m.
H **Movie:** *Bedroom Eyes*

3:55 a.m.
M *Comedy Experiment*

4:00 a.m.
4 *Hit Squad*

4:20 a.m.
S **Movie:** *Summer School*

4:30 a.m.
4 *Matchmaker*
7 **Movie:** *One Body Too Many* (1944). Jack Haley.
11 *Twilight Zone*
M **Movie:** *About Last Night*

4:50 a.m.
H **Movie:** *The Tender Age*

5:00 a.m.
2 *Newsmakers*
4 *New Record Guide*
11 *Crook and Chase*
13 *Colette*

5:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
11 News

MON., JUNE 20

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Webster*
13 *Newton's Apple*
21 *Bodywatch:* "Headaches." The many types of headaches and the therapies that range from ancient to high-tech.
31 Italian programming (concludes at 8)
M **Movie:** *The Far Country*
S **Movie:** *Off Beat*

6:30
5 *WKRP in Cincinnati*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H *Wimbledon Highlights*

8:00
2 *Blue Skies*
4 *Alf*
5 **Movie:** *The Front Page* (1974). Jack Lemmon.
7 **Baseball:** Teams to be announced (concludes at 11, approx.)
9 *Evening Magazine*
11 **Special:** *Journey Through a Changing China*
21 *Adventure:* "Captain Bligh and the Child of Bounty." Australian mariner Ronald Bligh-Ware retraces the 1789 voyage of William Bligh, captain of the "Bounty."
31 *Dark Shadows*
H **Movie:** *Peggy Sue Got Married*
M **Movie:** *El Dorado*
N **Movie:** *My Beautiful Laundrette*
S **Movie:** *A Piece of the Action*

8:30
4 *The Hogan Family*
9 *Entertainment Tonight*
13 *Adam Smith*
31 *Eastenders*

9:00
2 *Newhart*
4 **Movie:** *Encounter in the Night* (1986). James Brolin.
9 *Morton Downey Show*
11 **Movie:** *Moment by Moment* (1978). Lily Tomlin.
13 *An Ocean Apart*
21 *The Boy in the Bush.* Part III of a three-part series about a young Englishman coming of age in 1880s Australia; based on the D.H. Lawrence novel; stars Kenneth Branagh.
31 *Playing Shakespeare:* "Rehearsing the Text"

9:30
2 *Eisenhower & Lutz*

10:00
2 *Cagney & Lacey*
5 9 News
13 *Moyers: Joseph Campbell and the Power of Myth*
21 *Breaking Silence.* Candid interviews with members of incestuous families that reveal the damaging emotional and social consequences which result from this serious problem.
31 *Poldark*
H *Tanner '88*
M **Movie:** *Lethal Weapon*
N *White and Lazy*

10:15
S **Movie:** *The Barbarians*

10:30
H *On Location*
N **Movie:** *Kaos*

11:00
2 4 7 11 News
5 *Taxi*
9 *The Street*
13 *What If It's Raining?*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
21 *TV Classics: I Remember Mama*
H *Wimbledon Highlights*

11:35
2 *Hunter*

11:45
S **Movie:** *Jumpin' Jack Flash*

11:55
H **Movie:** *Cyclone*
M **Movie:** *The Danger Zone*

MIDNIGHT
7 **Movie:** *Task Force* (1949). Gary Cooper.
11 *Star Trek*
13 *Mystery!: Brat Farrar*
21 *Nightly Business Report*

12:30 a.m.
4 *David Letterman*
5 *All in the Family*
9 *Entertainment Tonight*
21 *Verkola: A Village in Northern Russia*

12:45 a.m.
2 **Movie:** *Macabre* (1981). Stuart Whitman.

1:00 a.m.
5 *Keys to Success*
9 *Joe Franklin Show*
11 *Celebration of Caring*
13 *Monty Python*

1:25 a.m.
H **Movie:** *Let's Get Harry*
M **Movie:** *Dead of Winter* (cc)

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:35 a.m.
S *Poison*

2:00 a.m.
4 *Wil Shriner Show*
5 *I Love Lucy*
9 *Home Shopping Overnight*
11 *Financial Freedom*

2:05 a.m.
2 News
S **Movie:** *The Lady in Red*

2:20 a.m.
7 News

2:30 a.m.
5 **Movie:** *The Honey Pot* (1967). Rex Harrison, Susan Hayward.
13 *Profiles of Nature*

2:50 a.m.
7 **Movie:** *I Wake Up Screaming* (1941). Bette Grable.

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Sherlock Holmes and the Scarlet Claw* (1944). Nigel Bruce.
13 *Nova*

3:10 a.m.
H **Movie:** *Nightforce*
M **Movie:** *Catch-22*

3:30 a.m.
4 *Matchmaker*

3:40 a.m.
S **Movie:** *The Man With Bogart's Face*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*
13 *Masterpiece Theatre: The Last Place on Earth* (cc)

4:35 a.m.
H **Movie:** *Dirty Dancing*

5:00 a.m.
5 *I Love Lucy*
11 *Twilight Zone*

5:10 a.m.
M *Jimi Hendrix*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Currents*
S **Movie:** *Off Beat*

TELEVISION

TUE., JUNE 21

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *The Jeffersons*
13 *Newton's Apple*
21 *Bodywatch:* "Hormones"
31 Italian programming (concludes at 8)
M **Movie:** *The Odd Couple*

6:30
5 *WKRP in Cincinnati*
7 11 News
13 *New Jersey News*
21 *Nightly Business Report*
S **Movie:** *Never Con a Killer*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 **Baseball:** Yankees vs. Detroit (concludes at 10:30, approx.)
13 *MacNeil/Lehrer*
21 *World of Survival*
H *Wimbledon Highlights*

8:00
2 *Houston Nights*
4 *Matlock*
5 **Movie:** *Gaunguin the Savage* (1988). David Carradine.
7 *Who's the Boss?*
9 *Evening Magazine*
21 *Nova:* "Japan's American Genius"
31 *Dark Shadows*
H **Movie:** *Radio Days*
M **Movie:** *Mr. Mom*
N **Movie:** *The Princess Comes Across*
S **Movie:** *Back to the Future*

8:30
7 *Perfect Strangers*
9 *Entertainment Tonight*
13 *Innovation:* "Homosexuality: Nature vs. Nurture." An exploration of the origins of homosexuality that asks why people are gay and what determines sexual preference.
31 *Eastenders*

9:00
2 **Basketball:** NBA Finals Game *or* **Movie:** *Lassiter* (1984)
4 **Movie:** *Silent Witness* (1985). Valerie Bertinelli.
7 *Moonlighting*
9 *Morton Downey Show*
13 *We Are Family*
21 *Remember When:* "Way Out West." Recalls the legend of the cowboy through visits to Tombstone, Dodge City, Red River Valley, and other areas.
31 *The Prisoner*

9:30
H *Coming Attractions*
M *Comedy Experiment*

10:00
5 9 News
7 *Thirtysomething*
13 *Deaf and Blind.* Focuses on the programs at the Alabama Institute for the Deaf and Blind.
21 *We Are Family.* Presents stories of life within three gay families including one biological, one foster, and one adoptive family.
31 *Open All Hours*
H **Movie:** *Cut and Run*
M **Movie:** *The Man With Two Brains*
N **Movie:** *Gothic*
S **Movie:** *Summer Heat*

10:30
11 *Odd Couple*
31 *Two Ronnies*

11:00
2 4 7 11 News
5 *Taxi*
9 *The Street*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
21 *TV Classics: I Remember Mama*
H *Wimbledon '88*
M **Movie:** *Meatballs III*
S **Movie:** *Summer School*

11:35
2 *Diamonds*

11:55
H **Movie:** *Certain Fury*

MIDNIGHT
7 **Movie:** *World of Honor* (1981). Karl Malden.
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *Senso*

12:15 a.m.
13 *Adventure*

12:30 a.m.
4 *David Letterman*
5 *All in the Family*
9 *Entertainment Tonight*
21 *Adventure*

12:45 a.m.
2 **Movie:** *Jamaican Gold* (1971). Rod Taylor.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*

1:05 a.m.
M **Movie:** *The New Kids*

1:10 a.m.
S **Movie:** *Murphy's Law*

1:25 a.m.
H **Movie:** *Rawhead Rex*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Wil Shriner Show*
5 *Love at Me Now*
7 News
9 *Home Shopping*
11 *Keys to Success*

2:05 a.m.
2 News

2:30 a.m.
5 **Movie:** *Save the Tiger* (1973). Jack Lemmon.
7 **Movie:** *The McCullochs* (1975). Forrest Tucker.
11 *Celebration of Caring*
13 *Profiles of Nature*

2:35 a.m.
M *Comedy Experiment*

2:50 a.m.
S *Comedy Spotlight*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Charlie Chan in the Dark Alibi* (1946). Sidney Toler.
13 *Survival Special*
H **Movie:** *Cujo*

3:05 a.m.
M **Movie:** *Sweet Revenge*

3:30 a.m.
4 *Matchmaker*

3:55 a.m.
S **Movie:** *April Fool's Day*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*
13 *Frontline*
M **Movie:** *8 Millions Ways to Die*

4:35 a.m.
H **Movie:** *Killer Party*

4:40 a.m.
5 *I Love Lucy*

5:00 a.m.
11 *At the Movies*

5:30 a.m.
7 *Morning Stretch*
13 *Tony Brown*
S *Hard Knocks*

Weekend, JUNE 18–19

SAT., JUNE 18

6:00 a.m.
5 *Multitrim*
7 *New York Views*
9 *B.J. and the Bear*
11 *Christian Science Monitor*
13 *Excercise With Billie*

6:30 a.m.
2 *Patchwork Family*
4 *Fight Back*
5 *Sylvanian Family*
7 *Wild Kingdom*
11 *Planet of the Apes*
13 *New Jersey News*
M **Movie:** *Beat Street*
S **Movie:** *Harry and the Hendersons*

6:45 a.m.
H **Movie:** *The Aviator*

7:00 a.m.
4 *Kidsongs*
5 *Star Com*
7 *Uncle Waldo*
9 *Funtastic World*
11 *Bravestarr*
13 *Comrades*
21 *Sesame Street*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Sybervision*
7 *King Leonardo*
11 *Bravestarr*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *World Tomorrow*
7 *Little Clowns*
11 *Visionaries*
13 *Adam Smith*
21 *Sesame Street*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 **Special:** *Lourdes*
7 *Pound Puppies*
11 *Captain Power*
13 *Wall $treet Week*
H **Movie:** *Roxanne*
M **Movie:** *Amityville: The Demon*
S **Movie:** *Harum Scarum*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *New Literacy: An Introduction to Computers*

9:30 a.m.
7 *Little Wizards*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters*
9 *Great Weekend*
11 *Soul Train*
13 *Firing Line*
31 *Body Electric*
M **Movie:** *Stanley and Livingstone*
S **Movie:** *In the Good Old Summer Time*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
31 *State of the Arts*
H *Coming Attractions*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *Dukes of Hazzard*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
13 *Tony Brown*
21 *From a Country Garden*
31 *Video Music Box*
H **Movie:** *Labyrinth*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
7 *Flintstone Kids*
13 *Open Mind*
21 *Victory Garden*

NOON
2 *Storybreak*
4 *Foofur*
5 *Charlie's Angels*
7 *Animal Crack-Ups*
9 *Black Sheep Squadron*
11 Women's Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
M **Movie:** *Lawrence of Arabia*
S **Movie:** *Terms of Endearment*

12:30
4 *I'm Telling*
7 *Health Show*
21 *This Old House*

1:00
2 *Young Universe*
4 **Baseball:** San Francisco vs. Cincinnati or, Boston vs. Baltimore
5 **Movie:** *The Seven Faces of Dr. Lao* (1964). Tony Randall.
7 *Weekend Specials*
9 *Baretta*
11 **Movie:** *Journey to the Center to Time* (1967). Scott Brady.
13 *Motorweek*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope* (Japanese Programming)
H *Survival Series*

1:30
2 *Guinness Records*
7 **Golf:** U.S. Open (concludes at 6, approx.)
13 *Make Yourself at Home*
21 *French Chef*

2:00
2 **Movie:** *The Art of Crime* (1975). Ron Leiberman.
9 *Baretta*
13 *Hometime*
21 *Joy of Painting*
31 *Japanese Theatre*
H **Movie:** *Another Woman's Child*

2:30
13 *This Old House*
21 *Art of William Alexander and Lowell Speers*
S **Movie:** *Dreams Lost, Dreams Found*

3:00
5 **Movie:** *Tales of Terror* (1962). Vincent Price.
9 *Knightrider*
11 **Movie:** *Titantic* (1953). Barbara Stanwyck.
13 *Madeleine Cooks*
21 *Motorweek*
31 *Degrassi Junior High*

3:30
2 **Movie:** *Force Five* (1975). Gerald Gordon.
13 *Frugal Gourmet*
21 *Rod & Reel*
31 *Ask Congress*
M **Movie:** *Dirty Dancing*

4:00
4 **Baseball:** San Diego vs. Los Angeles or, Toronto vs. Detroit
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *TV Brazil*
H **Movie:** *Baby*

4:30
21 *This Old House*
31 *Broadway Magazine*
S **Movie:** *Going Ape!*

5:00
2 *Sport Saturday*
5 Wrestling
9 *A-Team*
11 *Little House on the Prairie*
13 *Innovation*
21 *Degrassi Junior High*
31 *Africa's Killing Fields*

5:30
13 *Newton's Apple*
21 *Doctor Who*
H *Coming Attractions*
M *Carl Perkins and Friends*

6:00
2 **Special:** *Frank Field Test:* "AIDS"
7 News
5 *Small Wonder*
9 *A-Team*
11 *Charles in Charge*
13 *Nature*
31 *European Journal*
H **Movie:** *Something Special!*
S **Movie:** *Harry and the Hendersons*

6:30
2 7 News
5 *What's Happening Now?*
11 *Bustin' Loose*
31 *Hello Austria/Hello Vienna*
M **Movie:** *The Outlaw Josey Wales*

7:00
2 News
4 *Headlines on Trial*
5 *Too Close for Comfort*
7 *Siskel & Ebert & the Movies*
9 **Baseball:** Mets vs. Philadelphia (concludes at 10, approx.)
11 *T and T*
13 *Owl/TV*
31 *Computer Show*

7:10
21 *Blake's Seven*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
11 *Tales From the Darkside*
13 *Wild America*
31 *Masterpiece Theatre: The Last Place on Earth*
H **Movie:** *The Gate*

8:00
2 **Special:** *Sea World's All-Star Celebration*
4 *Facts of Life*
5 *Family Double Dare*
7 *Probe*
11 **Movie:** *10* (1979). Dudley Moore.
13 *Adventure*
21 *Man About the House*
N **Movie:** *Rider on the Rain*
S **Movie:** *American Ninja*

8:30
4 *227*
5 *Boys Will Be Boys*
21 *Keep It in the Family*

9:00
4 *Golden Girls*
5 *The Dirty Dozen*
7 *Ohara*
13 *Mystery!: Bratt Farrar*
21 *Executive Stress*
31 *Under the Gun: Democracy in Guatemala.*
M **Movie:** *The Believers*
H **Movie:** *Roxanne*

9:30
4 *Amen*
21 *Bless Me Father*

10:00
2 *West 57th*
4 *Hunter*
5 9 News
7 *Spenser: For Hire*
13 *Film on Film*
21 *No Place Like Home*
31 *Blake's Seven*
N **Movie:** *Miss Mary*

10:30
5 *Werewolf*

9 *Mama's Family*
11 News
21 *Solo*
S *Championship Boxing*

11:00
2 4 7 News
5 *Taxi*
9 *Morton Downey After Dark*
11 *Cheers*
13 **Movie:** *The Scarlet Empress* (1934). Marlene Dietrich.
21 *Monty Python*
31 *World TV Presents* (Chinese programming)
H *On Location*
M **Movie:** *Dirty Dancing*

11:30
4 *Saturday Night Live*
5 **Movie:** *The Sunshine Boys* (1975). George Burns.
7 News
11 **Movie:** *Pennies From Heaven* (1981). Steve Martin.
21 *Heimat*
S **Movie:** *Vanessa*

11:45
2 *D.C. Follies*
7 **Movie:** *Trail of the Pink Panther* (1982). Peter Sellers.

MIDNIGHT
H **Movie:** *Out of Bounds*
N **Movie:** *Hollywood Shuffle*

12:15 a.m.
2 *Dom DeLuise Show*

12:45 a.m.
2 **Special:** *Ocean Quest*
13 **Movie:** *Catherine the Great* (1934). Elisabeth Bergner.
M **Movie:** *City of Shadows*

12:50 a.m.
S **Movie:** *Hanoi Hilton*

1:00 a.m.
4 *Showtime at the Apollo*
9 *America's Top Ten*

1:30 a.m.
5 **Movie:** *How to Succeed in Business Without Really Trying* (1967). Robert Morse.
9 *Carol Burnett*
11 *Runaway With the Rich and Famous*
N *Rock 'n Roll Disciples:* "Elvis"

1:35 a.m.
H **Movie:** *Breaking All the Rules*

1:50 a.m.
7 **Movie:** *The Wild Party* (1975). James Coco.

2:00 a.m.
4 *Comedy Club*
9 *Home Shopping Overnight*
11 News

2:20 a.m.
13 **Movie:** *Dear Inspector* (1978). Annie Giradot.

2:25 a.m.
M *Eros America*

2:30 a.m.
4 *Sea Hunt*
11 *Tales From the Darkside*

2:45 a.m.
2 *Win, Lose, or Draw*

2:55 a.m.
M **Movie:** *The Believers*

3:00 a.m.
4 **Movie:** *Brighty of Grand Canyon*
11 *Solid Gold*

3:05 a.m.
S **Movie:** *Summer Heat*

3:10 a.m.
H **Movie:** *Clinton and Nadine*

3:15 a.m.
2 *D.C. Follies*

3:50 a.m.
2 News

4:00 a.m.
5 *Can You Be Thinner?*
7 **Movie:** *Things to Come* (1936). Raymond Massey.
11 **Movie:** *Sherlock Holmes and the Spider Woman* (1944). Basil Rathbone.
13 **Movie:** *Man on the Roof* (1977). Sven Wolter.

4:30 a.m.
5 *I Love Lucy*
S **Movie:** *Peep Show*

4:35 a.m.
2 **Movie:** *The Deadly Dream* (1971). Lloyd Bridges.

4:55 a.m.
M **Movie:** *Heavenly Bodies*

5:00 a.m.
4 **Movie:** *Rage of Paris* (1938). Danielle Darrieux.

5:05 a.m.
H **Movie:** *The Gate*

5:30 a.m.
5 *I Love Lucy*
11 News

SUN., JUNE 19

6:00 a.m.
5 *Gilligan's Island*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Survival Special*
S *Jennifer's Journey*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *It's Your Business*
M **Movie:** *My Science Project*
S **Movie:** *The Man From Snowy River*

6:35 a.m.
H **Movie:** *Seven Minutes in Heaven*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*

7:30 a.m.
2 *Way to Go*
4 *Fight Back*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Slime Time*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *The Adventures of Tom Sawyer*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Plastic Man*
7 *Morning Home Show*
9 *Treasure Mall*
13 *Mister Rogers*
H *Seabert*
M **Movie:** *Project X*
S *Goldy*

9:00 a.m.
2 *Sunday Morning*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *Dodge City* (1939). Errol Flynn.
9 *The Jetsons*
11 *Hee Haw*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Raising Arizona*

9:30 a.m.
9 *Bugs and Daffy*
11 *Puttin' On the Hits*
21 *Reading Rainbow*

10:00 a.m.
9 *Steampipe Alley*
11 *New Gidget*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
S **Movie:** *The Bounty*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Gilligan's Island*
11 *Love Boat*
13 *Owl/TV*
21 *Inside Albany*
H **Movie:** *Arthur*
M **Movie:** *Going Ape!*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
5 Wrestling
7 *News Conference*
9 *Knightrider*
13 *Wild America*
21 *Washington Week*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
11 *At the Movies*
13 *Soapbox*
21 *Wall $treet Week*

NOON
2 *The People*
4 *Your Vital Signs*
5 *World of Disney*
9 *Greatest American Hero*
11 **Movie:** *W.W. and the Dixie Dancekings* (1974). Burt Reynolds.
13 *Washington Week*
21 *Adam Smith*
M **Movie:** *True Grit*

12:30
2 *Guinness Records*
4 *Essence*
7 *Business World*
13 *Inside Albany*
21 *Wild America*
H *TV Around the World*
S **Movie:** *Shenandoah*

1:00
2 **Racing:** Detroit Grand Prix
4 *Sweet Auburn*
5 **Movie:** *The Stratton Story* (1949). James Stewart, June Allyson.
7 *Like It Is*
9 *This Week in Baseball*
13 *An Ocean Apart*
21 *Nature*
H **Movie:** *Harry and the Hendersons*

1:30
9 **Baseball:** Mets vs. Philadelphia (concludes at 5, approx.)

2:00
4 *Countdown to '88*
7 **Golf:** U.S. Open (concludes at 6:30, approx.)
11 **Movie:** *Hardly Working* (1981). Jerry Lewis.
13 *American Playhouse: I Never Sang for My Father*
21 *Masterpiece Theatre: The Last Place on Earth*
31 *Window On World TV*
M *Terror by Night*

2:30
4 *Road to Seul*
S **Movie:** *The Money Pit*

3:00
4 **Tennis:** Wimbledon Tournament
5 **Movie:** *Elephant Walk* (1954). Elizabeth Taylor.
H *Tanner '88*
M *Comedy Experiment*

3:30
2 **Basketball:** NBA Finals Game or *Sports Sunday*
21 *Madeleine Cooks*
31 *Washington Week*
H **Movie:** *Just the Way You Are*
M **Movie:** *Miracles*

4:00
4 *Sportsworld*
11 **Movie:** *Emma: Queen of the South Seas* (1988)
13 *Moyers: Joseph Campbell*
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
S *Championship Boxing*

4:30
21 *Frugal Gourmet*
31 *World Chronicle*

5:00
5 **Movie:** *Columbo* (1974). Peter Falk.
9 *Hawaii Five-O*
13 *Currents*
21 *Nova*
31 *This Week in Israel*
M **Movie:** *The Whistle Blower*

5:15
H **Movie:** *Hunk*

5:30
13 *Metroline*

6:00
2 4 News
9 *Best of National Geographic*
13 *Victory Garden*
21 *Adventure*
31 *Images/Imagenes*
S **Movie:** *The Man From Snowy River*

6:30
2 4 7 News
13 *This Old House*
31 *Another View*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 **Movie:** *Midnight Lace* (1981). Mary Crosby.
13 *Survival Special*
21 *Louisiana Cookin'*
31 *Silk Screens*
H **Movie:** *Howard the Duck*
M **Movie:** *True Grit*

7:30
21 *Make Yourself at Home*
31 *Faces of Japan*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *America's Most Wanted*
7 *MacGyver*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *Documentary Is*
N **Movie:** *Peeping Tom*
S **Movie:** *The Bounty*

8:30
4 *My Two Dads*
5 *Married With Children*
21 *Hometime*

9:00
2 **Movie:** *Intimate Strangers*
4 **Movie:** *A Father's Homecoming* (1987)
5 *Garry Shandling*
7 **Movie:** *It's My Turn* (1980). Jill Clayburgh.
9 *Police Story*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: The Last Place on Earth*
21 *Nature*
31 *Australian Movie of the Week*
H **Movie:** *Raising Arizona*
M **Movie:** *Gardens of Stone*

9:30
5 *Duet*

10:00
5 *Tracey Ullman Show*
9 11 News
13 *Yes, Minister*
21 *Mystery!: Brat Farrar*
N **Movie:** *No Man of Her Own*

10:15
S **Movie:** *Thief of Hearts*

10:20
31 **Movie:** *Bird of Paradise* (1932). Dolores Del Rio.

10:30
5 *Current Affair Extra*
9 *Benny Hill*
11 *Carson's Classics*
13 *Good Neighbors*
H *Tanner '88*

11:00
2 4 5 7 News
9 *Entertainment This Week*
11 *Cheers*
13 *New Television*
H **Movie:** *Harry and the Hendersons*
M **Movie:** *Trading Places*

11:30
2 News
5 *Sports Extra*
11 *The Honeymooners*
21 *The Sandbaggers*

11:45
2 7 Sports

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Friday the 13th*
7 **Movie:** *F. Scott Fitzgerald in Hollywood* (1976). Jason Miller.
9 *Dallas*
11 *Star Trek*
13 *New York Festival Highlights*
N **Movie:** *Clockwise*
S **Movie:** *Wise Guys*

12:10 a.m.
13 *Great Performances: The Music Makers*

12:30 a.m.
4 *Heroes*

12:55 a.m.
H **Movie:** *Lust in the Dust*

1:00 a.m.
2 *Win, Lose, or Draw*
4 *Bob Uecker's Sports Show*
5 *Naked City*
9 *Dallas*
11 *Financial Freedom*
M **Movie:** *Richard Pryor Here and Now*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*

1:35 a.m.
S **Movie:** *The Money Pit*

1:40 a.m.
13 *New York Festival Highlights*

1:45 a.m.
13 *Great Performances: Toscanini*

2:00 a.m.
2 11 News
5 *Keys to Success*
9 *Home Shopping Overnight*

2:05 a.m.
7 **Movie:** *Return of Frank James* (1940). Henry Fonda.

2:25 a.m.
H **Movie:** *Free Ride*

2:30 a.m.
4 *Visiones*
5 *Mission Impossible*
11 *At the Movies*

2:40 a.m.
M **Movie:** *Hollywood Vice Squad*

3:00 a.m.
4 *First Estate*
11 **Movie:** *California Dreaming* (1979). Glynnis O'Connor.

3:05 a.m.
S **Movie:** *When Father Was Away on Business*

3:15 a.m.
13 *New York Festival Highlights*

3:30 a.m.
5 *East Side Kids*

3:50 a.m.
7 **Movie:** *Welcome to Arrow Beach* (1974). Laurence Harvey.

3:55 a.m.
H **Movie:** *Youngblood*

4:25 a.m.
M *Comedy Experiment*

5:00 a.m.
5 *I Love Lucy*
M **Movie:** *Gardens of Stone*

5:25 a.m.
S *Goldy*

5:30 a.m.
13 *Wall $treet*

NEW YORK

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT
Manhattan

Sabbatical Special—3BR dplx with play rm, office in serviced West Village Co-op. $2500/mo. Avail 7/88-9/89. 212-675-5862

70's/Madison. Twnhs. Comm'l/Resd'l.
Madison Ave. Park vus, 3 BRs. $5500
HILLARY COOPER Bkr 212-289-1500

APARTMENT
New Jersey

Deal (area)—Studio & 1 BR apts in beautiful hi-rise bldg, w/24 hr drmn, with magnificent water vu, A/C, heat incl. immed occup, 1 yr leases. Studios from $625; 1BR from $850. Call 201-774-9292.

West New York—On Blvd East, lux hi-rise, lrg 1 BR, mod kit, lrg terr, river vu, drmn, pool, gar, $1200. 212-412-4942 days.

SUBLET

82nd & 3rd—Thru 2/1 or longer, furn/unfurn, lrg 1 BR, drmn, view $1700. 212-732-0380 days, 212-744-2035 eves

COOPERATIVE/CONDO
Manhattan

Bleeker St—Lrg, quiet, sunny duplex Co-op. Ideal for live/work or family. $280K or best offer. 212-977-4470 wkdys aft 9:30 am.

CONTEMPORARY DAZZLE
Pk Ave 80's, Lux 2BR, 3 bth, wbf, mds, eleg furnd, WD, smashing kit, 3X mint. Move right in lo $7's neg. J Baldassar 836-1021
THE CORCORAN GROUP

48th St **Bet 1st & 2nd Aves**
100 U.N. PLAZA
Elegant 1 BR on hi floor w/brand new-modern kit, whirlpool bath, 2 balconies & beautiful East River view.
Richard Zirinsky Jr **212-751-4620**
Brokers Invited

W 79th St., Sunny Pied-A-Terre—Grt loc, lux pre-war, 24-hr concierge, must sell, $115K. 3 mnths free maint. 212-874-0807

Lincoln Towers—West 66th. Must sell - lrg L-shaped studio, built-in BR, queen-sized bed, Laura Ashley decor, lux furn, $180,000. VCR, color TV, maint $431. Ms. T. 873-1970 aft 6pm. No Brokers

Trump Parc—CPS 1 BR, 1 bth, 20th flr, vu of 58th & 6th, low tax & mnt. $387,500. Pvt sale. Mr. Vaccaro. 914-428-0505.

Travel Advertisers—NEW YORK's TRAVEL section reaches 1.6 million readers. 212-971-3155. Source:'87 SMRB.

LIGHTEST LOFT IN TOWN
Chelsea Exclusive - Stunner, 3 BRs, 2 bths, gour EIK, Hi ceils, Central AIR, views galore. Susan Plummer 925-6700/h 517-0109
THE CORCORAN GROUP

MINT PREWAR BARGAIN
Carnegie Hill, 4 1/2 Rooms, 2 BRs, 2 baths, wbf, EIK, low maint of $363.
Rita Friedman 212-836-1052/h 750-9261
THE CORCORAN GROUP

GREENWICH VILLAGE
Exclusive - Country home, 3 BR, 3 bth, duplex, 18' ceil & wbf, chgef's kit. Brkfst rm, 2 expos, lovely garden, doorman - $750K, MT $800
CLASSIC FIFTH AVE TWO
In Gr Vill. Elegant prewar, spacious 2BRs, sep din, state of the art kit & bths, F/S bldg. $450K MT $700
CHARMING CHELSEA
Brownstone, 2 BRs, 2 new baths, 2 wbfs, new kit, priv terr. Lovely views, N/S expos- $400K, MT $730.
A GREAT BUY!
2 BRs, 2 bths, sunny corner apt. 1200 sq ft, brand new kit, sep dining in FS bldg. Murray Hill - only$265K, MT $700 - Joyce Geller
212-925-6700/h 475-3406
THE CORCORAN GROUP

GOTHIC MASTERPIECE
Museum Block-W 70's-8 Rooms-3200 sqft, 18' ceils, 3 BRs, FDR, wbf in LR, 3 1/2 bths.
Paris Themmen 836-1009/h 678-1161
THE CORCORAN GROUP

Garden Apt **Upper East Side**
32 ft planted terr surrounds immac 1BR lux co-op, huge closets. Priced to sell.
Days 212-966-1453, eves 212-289-6710

50's East **off Fifth**
TOWNHOUSE DUPLEX
3 rms in landmark twnhse. 2 1/2 story LR w/WBFP. Mt $375. Asks $330K
R. Friedman 212-836-1052 (h) 750-9261
THE CORCORAN GROUP

Park Avenue **Classic 6**
VAN GOGH & WARHOL
Elegant LR, & FDR designed for art collection. 2,500 sq ft. WBF, 2 BRs, 3 bths,
R. Krueger 212-355-3550
THE CORCORAN GROUP

70's East **Duplex 5**
EXECUTIVE PENTHOUSE
Elegant, mint duplex w/fab views & planted terrace. Furn avail. Luc bldg w/garage. $900,000. M. Newman 212-737-3102 (h) 836-1004
THE CORCORAN GROUP

Central Park West
SPECIAL PENTHOUSE
360 °views, larger terrace, 3 BRs, 3 bths, gourmet kit, mod renov. Prewar condo at $2.6 mil., Louise Dolan 355-3550, 877-1218
THE CORCORAN GROUP

60's & 5th Ave **5 Rooms**
SPECTACULAR TERRACE
Bright, corner 2 BR, 2 bth, w/FDR on 5th Ave. Will sell fast at $775,000! Please call Ron Rossi 212-664-8939 (h) 355-3550
THE CORCORAN GROUP

COOPERATIVE/CONDO
New Jersey

Ft Lee—Horizon House Co-op.Quick sale to qual buyer, prestigous hi-rise bldg, all amenities, spacious 1BR, bth, EIK, lrg live/dine area, stunning vu of river, GWB, NY skyline from terr, super value, owner must sell $134,500. 201-224-4330 lve message.

SUNSETS FROM YOUR BALCONY
Sunken Living Rooms - Track Lights
W/D, A/C, Dishwasher - Top Quality
$130,000
Similar Units as low as $115,000
58 Monroe St. Hoboken 201-420-1142

HOUSE
Manhattan

60's Park/Mad **5-Sty Townhouse**
LANDMARK BLOCK DEAL
Exclusive. What has an owner's dplx w/garden, orig details plus WBFP? Hint: 2nd dplx plus 3/1BR apts could produce $175,000 annual income. Excellent house. Delv'd vac. Eager seller. Call:
Robin Kaplan 212-734-0456
Residence 212-734-6488
LB KAYE ASSOCIATES

HOUSE
Nassau-Suffolk

Bonnie Barn...
Extra Charming 3 bedroom, 2 bath post-and-beam home on an acre of privacy, surrounded by reserves. Finished basement. Well worth $295,000!

For a Cottage or a Castle
Talk to
Tina S. Fredericks Realty
East Hampton, N.Y. 516-324-4418

Great Neck—Prestigious elegance. Pillared brk Col w/slate roof. Formal DR, lg LR, den, 2 fpls. Handsome chestnut panelling, master suite - 5 add'l BR's, 3 1/2 bths, full bsm. Lge Landscaped Land. $799,000
FREEDMAN **516-482-9191**

HOUSE
Rockland

PALISADES, NY **$425,000**
CIRCA 1740
Country lane leads to beautifully restored, 8 rm historic Gem in secret garden. Features old fireplaces, beams, nooks & crannies - new kitchen, baths, systems. 10 minutes to G.W. Bridge
MASON SAMETT **914-359-4940**

HOUSE
Westchester

BRONXVILLE Village & PO
30 minutes to NYC
VILLAGE Co-op in fine pre-war bldg. Extra lrg LR & DR, new kit, sunporch, terr, 3 bdrms, 2 bths. Park'g. Mint cond! Walk to all..... $295,000
SMALL MONEY TALKS! Red clapboard Colonial, ideal 1st home. LR/fpl, formal dining, super den/study w/skylight. 3 bdrms..... $289,500
SPENCER REAL ESTATE
914-779-1717 **Eves: 914-779-5178**

Katonah Victorian—C 1850, barn/studio, fpls, lake/tennis, 1hr NYC, $579,900
PREFERRED RE/BHG 914-232-7788

HOUSE
Connecticut

Blackrock/Fairfield CT—Beaut beachfrnt townhse, 2 BR, 1 1/2 bth, LR w/din area, den, lrg kit, laundry, 2 terr ovrlkng LI Sound, pool, public tennis. 1 1/4 hr NYC. $269,000. 212-439-6961, rental available.

Cheshire - Ultimate Antique—Special vintage home, comp. updated yet authentic 1740 character. 9 rms, 4 frplcs, new country kit, lrg barn, exceptional prop. $274,900. Calcagni Assoc. 203-272-1821

HOUSE
New Jersey

Erskine Lake—Lakefront, estate sale or rent, Chalet, 3BR, 3 bth, LR, DR, 2 fplc, rec rm, deck, dock, 1 hr from NYC. Owner 718-352-0732 or 201-962-7842, 7317

Selling A Home?
Advertise in NEW YORK's Town and Country Properties. Place your line listing on Tuesday and see it in print the next Monday. $27 per line, per issue, flat rate. Two-line minimum. Phone orders accepted only with American Express, MasterCard or Visa.
Call Margaret Russo 212-971-3155

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HOUSE OTHER

GARRISON/ COLD SPRING

55 Miles North of New York City

- Finely crafted 4 BR estate on 9-acre wooded setting. $550,000
- Maintenance-free, single-level 4 BR w/great Hudson Valley views, gourmet kitchen, fireplace, etc. $325,000
- 4.5 acre lot overlooking mountain stream, adj 1,000 acre state park. Great for investment or dream house site. $155,000

MANITOU REALTY
914-265-2326

LAND AVAILABLE

Bridgehampton • Sacrifice—$150,000 lot selling for $89,000. 1 acre, wooded.
Owner 516-537-7700

VACATION HOME
For Sale

MAMARONECK
WATERFRONT
ESTATE
on
LONG ISLAND SOUND
For Lease Only
Unfurnished

FANTASTIC CONVERTED MILL HOME ON BEAUTIFUL ACRES-WITH SPECTACULAR PANAROMIC VIEWS-PRIVATE DOCK-POOL.

5 BRs, 6 baths

24 x 49 Living Room, 18 x 27 Dining Room, Magnificient Kitchen. Master Suite 18 x 56 w/marble bath & fireplace, 35 x 49 deck on water, A/C, Servants Quarters.
CALL OWNER
212-219-2600

MORTGAGE SERVICE

The Last Mortgage Call You'll Make
Free Consultation 212-944-5005
Residential & Commercial Property
SFS Management Co., L.P.
Licensed Mtg Bkr-NYS Banking Dept

COUNTRY PROPERTY
For Sale/Rent

TRANQUILITY

GRACIOUS BEAUTY WITHIN PRIV 2500 AC PARK. Overlooking PRIV LAKE, 4 Br home, 2 Fpls, Stunning Lrg Screened Rm Overlooking Lake. Priv Pool-Tennis. $295,000

VALUED PROPERTIES
Specializing in "Unique" Properties Only
914-292-8222

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $260,000. Also avail 1.84 acres with private dock. $155,000. Owner 212-644-3010.

ATLANTIC OCEAN FRONT
S.W. Nova Scotia, 1000 ft ocean front & 100 acres, with rolling surf & S.W. exposure bet Halifax & Yarmouth. $110,000. Owner financed. Brad 718-358-1658.

Ft Montgomery, NY—45 mins NYC -- Restored 1790 Saltbox. Exposed beams, 2 fplc, 2 BR, 1 1/2 bths, DR, LR, EIK. 2 acres, stream, mountain views, garage. $229,000. By owner: 212-924-4439 or 914-446-5854

OCEAN FRONT
Unusual Prince Edward Island - Canada's undiscovered gem - 2 acres prime waterfront properties offering beach, woods, clearings, warm salt water, fertile soils and fantastic views. Priced at $30,000 US, makes Prince Edward Island one of the best waterfront investments in the Northeast. Private financing with 10% down; balance 10 years at 11% interest or $368.20 monthly. **ALSO** 1 acre water view with deeded beach access, priced at $12,000 to $18,000 US with private financing. **PHONE 902-436-7236**

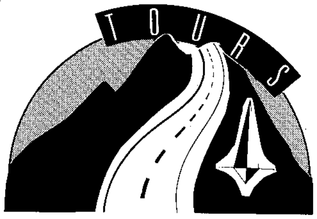
RENTING YOUR HOUSE
FOR THE SUMMER
OR
FOR THE SKI SEASON?

Advertise your summer home, summer rental, summer share or ski rental in NEW YORK Magazine's weekly Travel Section. Reach 1.6 million readers. Place an ad on Tuesday and see it in print the next Monday. Line listing rates: $27 per line, one time order, $26.50 per line, four time order. MC, VI, AX. Source: 1987 SMRB.
Call Diane Woodstock. 212-971-3155

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP



Club Med—Call us last for the lowest prices to Club Med & other all-inclusive resorts. Le Beach Club. 1-800-367-7529

WILDERNESS TRIP

HORSEBACK RIDING
Lessons on over 200 miles of country trails. Call Hawkeye Farms. **914-472-1656.**

BIKING AND HIKING AND WALKING

Deluxe Weekends—Vermont to Virginia. Breakaway Vacations. 212-722-4221.

AIRLINE

JETTING TO LONDON
Daily dep avail on reg sched airlines. Min fare, $250 r/t. Resv & info: 718-291-3000, Mon-Fri, 8-4. 718-262-8058, any time.

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $440. Paris $490. All rnd trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

This is your opportunity to reach 1.6 million readers through our weekly TRAVEL section. Call Diane Woodstock, 212-971-3155. Source: SMRB 1987

CRUISE

Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

ROLLS ROYCE CRUISES
AT VOLKSWAGEN PRICES!
Alaska, Bermuda, Caribbean
Europe, Mexico, Panama Canal
CRUISEMASTERS®
10 McKinley Street, Closter, New Jersey 07624
1-800-367-4627 at the tone-dial 554

SEASONAL RENTAL

Fire Island, Ocean Beach. Jerry's Rooms & Effcy Apts. The beach...The sun...The fun. Daily & weekly rentals. **516-583-8870.**

Montauk At Ocean—Lg contemporary, spa, Bi-wkly. 516-269-6177, 516-668-5355.

Nantucket—Surfside, new guest house, 1 BR plus loft, seconds to beach, mins to town, D/W, W/D, TV, kit, deck, some ocean view, gorgeous. $850/wk June & Sept. $975/wk July & Aug. 203-397-9338

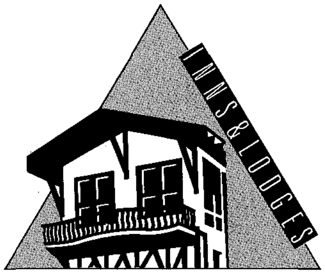
Nantucket—Prime summer rentals still available. Starting at $1,000/wk. Open 7 days. The Maury People. 617-228-6853.

NEW PALTZ, NY 1 1/2 hrs NYC
Cozy 2BR. 1 Ac. Nr Lake Mohonk, heated pool among lush trees. Plus: jacuzzi, fplc. Wk/mo. Jul 4 avail. $2,500 mo, utilities extra. 212-722-4820. 212-831-6511.

Southampton Rental—Charming 2-story town house nr village & ocean - 2BR, 2 bth, pool & tennis court, W/D. Month of July $4200. Last two wks of Aug-Labor Day $2500. Call Yvonne at 212-605-0450

BED & BREAKFAST
London

Penny Farthing Holidays—7 days in London $500. B&B plus 3-day trips, 4 free. I'm just back. Details. 212-988-4148.



INNS AND LODGES
Vermont

THE HAWK INN
Plymouth, Vermont. Mobil 4-Star. AAA 4-Diamond award-winning resort set in the Black River valley on Lake Amherst. Spa, indoor pool, natural pond, horses, tennis, children's day camp, all included. Superb dining at the River Tavern. **1-800-451-4109 or 1-802-672-3811.** H736.

INNS AND LODGES
New York

The Village Latch Inn • Southampton
Elegant 37rm, 5acre resort-hotel. Great loc. Plus — rent your own mansion for celebrations & corp outings. **516/283-2160.**

De Bruce Country Inn—On the Willowemoc, magnificent setting within the Catskill forest, only 100 miles from NYC. Wknd: 2 w/dinner from $120/nite. Cozy fplc lounge, great food. 914-439-3900

Continued on next page.

TRAVEL

Continued from previous page.

RESORT
New York

Hamptons—Drake Motor Inn. Nr ocean. Pool, A/C, free docking. 516-728-1592.

RENTING YOUR HOUSE
FOR THE SUMMER
OR
FOR THE SKI SEASON?

Advertise your summer home, summer rental, summer share or ski rental in NEW YORK Magazine's weekly Travel Section. Reach 1.6 million readers. Place an ad on Tuesday and see it in print the next Monday. Line listing rates: $27 per line, one time order, $26.50 per line, four time order. MC, VI, AX. Source: 1987 SMRB.
Call Diane Woodstock. 212-971-3155

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170.

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the JERONIMO FAMILY. 33 rooms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 per person. 3 superb meals included. Weekly efficiencies available. Walker Valley, NY **914-733-5652.** VI/MC.

MONTAUK...Spacious grounds. Nature trails. Gorgeous sunsets over rolling hills. HEATED Pool. Tennis. Easy access beach, golf (Rob't Trent), Fishing. Shops. Color/cable TV, air-cond all Rms. FREE MOVIES. SPEC fr $59/day for TWO incls Full Breakfast. **SHEPHERDS NECK INN Montauk, NY 11954. 1-516-668-2105.**

Fire Isl., Ocean Beach Inn—Restaurant. 20 lux units w/priv bth, heat/ac, color TV, phone. Beach, watersports & exciting nightlife. Days, wk & pkge rates. Broch, info or resv. **1-800-44-OCEAN**

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. Color TV. Tennis. Special mid-wk pkg. Groups okay. Shelter Island, NY 11965. 516-749-2001.

VILLA/CONDO/APTS
Mexico

Puerto Vallarta—Romantic hillside villas & condos, sweeping vus, bch & ocean. 2-3 BR, priv pools, staff. Broch: 203-333-9281.

ACAPULCO ON THE BEACH
Beauty & luxury. 1-4 couples. 5 servants, chauffeured van, pool, jacuzzi, 4BR & studio/bar. From $195/day. **607-797-7793.**

RESORT
Massachusetts

Foxhollow Wellness Spa—Berkshires. Preview finest new spa, min from Tanglewood. 240 acres, pool, lake, hiking, horses, yoga, massage, aerobics, natural gourmet food. 2-7 day MAP rates start 7/1. Rt7, NM, Lenox, MA 01240. 413-637-2000.

VILLA/CONDO/APTS
Europe

London Accomodations—Furn homes/apts. Rosamond Rose 011-44-1-603-2704

Two Apts In Nice - Cote d'Azur
2BR & 3BR, furn, Jul-Aug $1,100 U.S./mo. **212-675-2456 or Nice: 011-33-93-625175.**

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

ELECTROLYSIS
BY CARMEN
IB Probe · Most Advanced Equip. & Technique
WHY PAY MORE?
Free Consultation $40 per hour
344 E. 63rd St. (suite 8D)
212-421-5033

Electronic Facial Toning—Look years younger. I. Ankner Assoc. 212-988-9685.

Electrolysis-IB Probe, Facials, Waxing. Sterilized equipment, disposable or individual probes available. Lenore Valery - "The Best" - 23 leading beauty editors agree. W. 57 St. **212-757-6585.**

ESCAPE FROM TAR BEACH...NOW!
SCA-WOLFF SYSTEM SUN CENTER
Free Trial. 202 E. 83rd St. 212-517-5700

HOLISTIC HEALTH

Gentle Bodywork—A relaxing treatment. Outcalls accepted. 212-222-9815.

Loving Touch Bodywork—Swedish, Esalen, Reiki. Credit cards, 212-972-7007

Sex Problems?—Wholistic healing, bodywork, legit/efficient. 212-580-5335.

MEDICAL

Acupuncture, 25 Yrs. Exp.—NY lic. Dr. Wang. 401 B'way, Rm. 1111. 212-219-8767

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd, 472-3000.

HEMORRHOIDS
Outpatient, painless treatment
using laser technology.
Laser Medical Associates 212-517-2850.

OPTICAL

New! Disposable Contact Lenses—Call 10/10 Optics for a free pair. 212-753-7733

PHYSICAL FITNESS

Beach Body LTD—Private Fitness Trainer. Your home/office 212-247-6934.

EXERCISE EQUIPMENT
BUY DIRECT
From Nation's Leading
Designers Of Health Clubs
- Most Major Brands
- Delivery And Installation Available
- Visa, Mastercharge, American Express

CALL 1-800-621-8161

Expert In Stress Release—Back pain. Yoga-Bio-Aerobics. Private 212-873-2695

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Tai Chi Chuan—(212) 581-6470, (718) 380-4335. Bob Altheim. Free intro.

WEIGHT CONTROL

Discover Le Patch!—Weight Loss Consultation. Dreyfus Associates 212-226-7027

LOSE WEIGHT FAST
Up to 10-20 lbs. in One Week
- Choice of supervised fasting-juice regimen/low cal vegetarian
- Excellent educational program
- Expert nutritional guidance
- The ORIGINAL Health Retreat, in business 30 years

Write for Full Color Brochure
PAWLING HEALTH MANOR
Box 401, Hyde Park, NY 12538 (914) 889-4141

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
J. Lavigne, MD **212-879-4260**

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR LESS THAN
$30* PER WEEK
*For professional fees with major medical ins
Supplement additional • Major credit cards
CLINI-FAST
212-807-8080

DiET-FAST® DIFFERENCE
Weekly Individual Medical,
Nutritional & Behavioral Counseling.
No-blender shakes, delicious puddings, chewy cookies, planned food menus. Take this portable diet wherever you go! E. 63 St. & suburban offices. Brochure.
212-840-2121 1-800-MD-5-DIET
Now Available! Delicious Low Salt, Low Fat, Low Cholesterol, Frozen Gourmet Microwaveable Entrees!

If Total Fast Didn't Work For You... Try Medifast®, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Possible insurance reimbursement.
RENAISSANCE MEDICAL GROUP
212-686-3131

MEDIFAST® SUMMER SPECIAL
Save $100, 4 week total fasting program, medically supervised, ind. nutritional counseling, average weight loss 12-20 lbs.
RENAISSANCE MEDICAL GROUP
Call 212-686-3131 for details. May be insur. reimbursable. Valid through July 4.

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

Noted Weight Therapist—Tired of liquid fasts & other extreme diets only to regain more? Free consultation. 212-308-5891.

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You Are A Dynamic Man—Who loves a challenge. I am a single, white Jewish female, 31, 5'9" and have a passion for life, humor, tennis, the beach and the movies. You are over 35, not into head games, have a strong sense of humor and self and able to meet this challenge head on. The result is an exciting, warm and affectionate relationship. Letter/phone/photo. NYM K882

Read, Read, Read—Good-looking Jewish male, late 30's, successful entrepreneur. Plays golf, tennis, sails, rides horses, buys antiques. Enjoys city, country and beach living. Desires to meet attractive, sincere, honest professional woman, 26-37, who wants to meet down-to-earth, considerate, unselfish man for possible relationship and marriage. Phone a must. NYM A027

One Of LA's Most Interesting Men—I am a dynamic, good-looking, athletic, extremely creative film producer. Seeking an exceptionally beautiful, exceedingly bright, spirited female. The person I'm looking for is a World Class Woman: she embraces the nontraditional, enjoys adventure, a challenge and change... Someone who loves the bright city lights and the outback at the same time. She must have a tremendous sense of style, savvy and creative wit. She will thrive on fascinating new people and places. She must be fun! I am an eternally passionate and ambitious man. I believe that where there is a will there is a way, thus my success in life is because I know who I am, what I want and how to get it. I am intrigued by the world of books, ideas and "what it's all about". I have an incredibly inquisitive nature and voracious curiosity about the human mind. However, I'm not interested in playing hard-to-get or pursuing someone who likes to play hard-to-get. Will the World Class Woman who wants to put a dent in the universe with me please respond by sending a photo and letter? Photos are essential. NYM A019

Wasting Away In Margaritaville—Time flies when you're having fun..then suddenly you realize that you're 36, still single and longing for love and companionship. I am successful, generous, caring and fun. You're warm, sincere, bright and happy. You seek affection, learning and new experiences. You're sexy, pretty and Jewish. You love to travel, dine, dance and dress and occasionally party till dawn. Most of all you love to laugh. Do you exist? Phone/note/photo appreciated (will reciprocate). NYM A087

NYC Police Lieutenant—Early 40's, tall, handsome, successful, seeks beautiful, mature woman of childbearing age for love, passion and perhaps marriage. I do everything in life intensely and our relationship would be no exception. If you want to be treated like the lady you are, send note, photo and phone. NYM T409

Slightly Mystical, Stunning Redhead—Tall, vibrant, successful Manhattan communication executive who finds nearly everything but sushi exciting. Passionate about piano, people, the heat, strenuous exercise, meditation, philosophy, the outdoors and old movies - to name a few. Seeks attractive, fit, sensuous professional man (nonsmoker) with stable career, 32-45, over 5'11", who shares similar passions and exudes warmth, wit and openness. Letter/photo/phone, please. NYM K880

Attractive, Financially Secure—Single Jewish male, 41, wishes to meet attractive, stable, young Jewish woman (25 years or less) with good mind and good shape for travel, culture, fun and future. Photo and phone number, please. NYM G585

Real Man Wanted—Match my strength of character, stability, intelligence, education, good manners, work ethic and desire for a one-on-one relationship. Be 40-50, tall, slim, attractive, with no entanglements. I am a 5'8", warm, feminine, 35, slim, shapely, head-turning Manhattan beauty. Bio/photo. NYM A064

Swept Away To Enchantment—Sought by an incurably romantic, passionate corporate president, quite handsome, supersuccessful, adventurous culture and fitness junkie, mid 30's, highly considerate, Jewish, 5'10", with terrific heart, mind, body. Desires a lifetime of love with an affectionate lady of engaging intellect, striking beauty, 34 or less, nonsmoker. Photo essential for reply. NYM A072

Handsome Successful Wall Street Exec—49, two weeks until that big birthday, so I could use some TLC. House in Hamptons, enjoy traveling and all the city has to offer. I'm looking for that special, beautiful, intelligent woman between 35-40, with whom I can make that ultimate investment leading to a long-term relationship. Note/picture (a must)/phone. NYM A090

No Games But No Guarantees Either—I want an intense, loving Jewish man, 35-40, as dark, sensual, slim and smart as I am. Nonsmoker, photo. NYM Q027

Realtor Needs To Laugh—Sensitive, good-looking, 40-year-old white male, enjoys sun and salt water. Seeks honest professional woman who is dark and graceful, 30-40 years old. Seeks a relationship that will lead to marriage. Send photo and particulars. NYM T411

Pretty Westchester Woman—Small, warm, happy, many interests, Protestant, seeks active gentleman, working or actively retired, in his 60's, business/professional, nonsmoker, to share life's pleasures. Note/phone. NYM D058

Let's Love Each Other—For the rest of our lives. A handsome, energetic, very successful NJ divorced white male, 51, 5'10", brown hair, blue eyes, wants to fall in love for the very last time. You should be a very attractive, bright, sensuous, responsive woman, 30 plus, sane enough to be subject to life's normal ups and downs. You should be ready for a committed, passionate, fun-filled relationship. Note/phone and photo a must. NYM T414

"Only The Best"—Is the motto I live by. I reside in NYC/Aspen/CT. I'm 42, handsome, successful, athletic (gymnast, skier, tennis, golf, scuba diver) with a great sense of humor. If you're 26-36, successful, physically/mentally beautiful, athletic and sensitive, send photo, phone. NYM Q006

Successful Jewish Man—Part boy, 30, tall and in great shape, with a grip on what's real and what's not. Looking to share my finer and not so finer things with beautiful, independent, intelligent woman - part girl, 20's-30's, in great shape. One who doesn't mind sweating or getting her sneakers dirty and feels equally comfortable in Levi's or fur. Must have good sense of humor, great smile. Religion unimportant. Photo a must. Note/phone. NYM E371

Successful Businessman—Novice bodybuilder looking for female bodybuilder - or seriously into working out - to motivate me when the laziness settles in. I'm 30, tall, Jewish, athletic and considered handsome or cute by friends and tolerable by enemies, looking to enjoy everything with great-looking woman who fits the above, with lots of personality, who feels comfortable with everything from the beach to Broadway. Religion unimportant. Note/phone/photo a must. NYM E373.

Sensual, Beautiful Woman!—Stunning smile! Shapely! Witty - but slightly shy! Enjoy my town and country life. Seek sensitive, honest gentleman to love and adore. Prefer the experience and maturity of a man over 50. NYM Q007

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Secure Man—30, 5'9", 160 lbs. White, attractive, physically fit. President of publishing company. Confident and strong - but caring and nurturing. Would like to meet an attractive, emotionally mature woman, 23-38. Any race okay. NYM D051

The Right Heart-Stopping Music—Let's make it together. LI, svelte head-turner, vivacious, energetic, brainy, and Jewish too. Accomplished professional/loving mom. (If you met me, you'd know I'm worth a trip). I seek a 35 plus, adorable, tender equal who loves life, for harmonious duet. Nonsmoker only. Bio/phone. Photo appreciated. NYM A029

Divorced NYC Dad—50, with 8-year-old daughter, seeks athletic, bright, affectable woman over 35, for warm, open relationship. Nonsmoker. Photo. NYM A037

Westchester Attorney—41, secure, sincere, good-looking. Enjoys tennis, skiing, dancing. Seeks a together, feminine lady under 35 to share life's thrills and spills. Photo please - will exchange. NYM T404

My Therapist Says—I'm ready for love. If you're male, 30-35, sensitive, cultured, a New Yorker, I'll drive from New Haven to interview you for her. She thinks I deserve the best. Photo/phone/note. NYM G589

Successful Attorney—36, attractive, athletic, loving. Enjoys movies, music, books, fun, conversation. Desires wife, children. Phone/photo, please. NYM K884

6'1", Blond-Blue, GQish Millionaire—Fiery (yet fun) creative genius, 35, health nut, seeks "10", 18-30. Photo/birthdate-time. POB 1845, NYC 10008

Sensuous, Fun-Loving—Jewish woman, attractive brunette, creative, great sense of humor, 28, TV professional. Seeks attractive, fun-loving, Jewish professional man, interested in laughter and love. Note/photo. NYM A009

Brooklyn Exec—...With mature, masculine good looks, successful exec, divorced, Jewish, 58, 5'10", a silver gent ready for an adventurous, meaningful relationship. Apply only if you are very attractive, witty, feminine and sensual, under 45, under 5'6" and are a bit daring. Recent photo a must with phone for reply. NYM E383

Gentle Yet Passionate—Very pretty, sweet, smart, exurban editor, mid 30's, mother of 1, seeks a kind, warm, fascinating man who's not afraid of intimacy or the woods. Kids and moustaches welcome. NYM M005

Slender, Pretty, Fair-Skinned—And blue-eyed, successful professional and good-humored lady, 50's. Would love to find a successful and good-natured sweetheart of a man, 50's, to share her city life and beautiful country retreat in a quiet fishing village. Please respond with: photo/bio/phone. NYM T407

Damn Yankee Wanted—By blond, blue-eyed ex-southern belle. Like interests: ski, dance, bike. You are a romantic, bright, sincere and real person, 40's. NYM A067

Romance Time—Brainy, brown-eyed beauty, 29, wants to cuddle with fair-eyed, brilliant man, 30's. Photo. NYM A012

Internationally Recognized Attorney—Considered handsome, athletic. Seeks dark-haired beauty, slim, 36-41, with JD, ready for commitment. Photo and note a must for reply. NYM M004

Mid-East American Male—Sexy, rare find seeks faithful, classy, marriage-minded lady, 20-45, forever. Photo. NYM A013

High Class European Woman—Mid 30's, good looks, green-eyed, tall, slender, athletic but feminine, intellectual, professionally and financially successful. Looking for sophisticated, successful, emotionally, financially secure man, 35-48. NYM A018

Smart, Sensuous, Striking—Sometimes stunning, warm, humorous, petite, professional Jewish female, 34, proves that beauty, brains, heart and soul exist in one woman. Seeks proof that emotional strength, intellect and excitement exist in one man. Desire the usual demographics but believe in chemistry above all. Note/phone/photo. NYM A026

Yemenite Female Sought—32-38, by successful NY attorney, attractive and trim. Note/photo please. NYM M003

52-Year-Old Catholic Widow—5'3", 120 lbs, professional, Italian-American, conservative, attractive, nonsmoker and positive thinker, who enjoys dancing, dining, theater, walking. Seeks a healthy, professional, nonsmoking, caring, spiritual, witty gentleman, 47-60. NYM A021

Successful Unconfirmed Bachelor—Tall, dark, very good-looking, strong yet gentle, extremely romantic, fun-loving and easygoing. Loves children, animals, sun, travel, dining, dancing, shopping, movies and, most of all, sharing. If you're tall, trim, extremely attractive, affectionate, 30-35, adventurous and spontaneous, let's exchange current photos and start off with a smile and champagne. NYM G584

Unconventional, Accomplished—Handsome NYC attorney, 34, into outdoors, music, ball games. Seeks lovely woman of depth and style, for passion, laughs and future. Photo. NYM A023

Chinese-American Female MD—31, down-to-earth, warm, caring and good sense of humor, spiced with mischief. Seeks the same in a single Chinese male, 30-40, professional, for stable, healthy and honest relationship. Note/phone/photo a plus. NYM A060

Good-Looking, Successful, Athletic—DDS, 6', 31, Jewish, with good values. Seeks attractive, slim, lovable young woman to make me no longer available. Photo please - and note telling me about yourself. NYM A024

I Am Wild And Crazy—38, Jewish man, impulsive, truly off-the-wall, sometimes even obnoxious - also, generosity to the extreme, the warmest heart of gold, genuine 'people' person and a great father. Looking for a lady, 20-41, with similar qualities. Photo/phone. NYM A038

Worldly, Attractive, Slim Lady—Warm, secure. Seeking lasting companionship and love with man, 40-55. Bio/photo/phone. Nonsmoker preferred. NYM A039

Gay White Female—38, feminine professional, living Fort Lee area, seeks a bright, down-to-earth, feminine woman, 35-45, with varied interests, for developing a relationship. No smokers please. Photo/note/phone. NYM Q021

Looking For Mr. Almost Right—Attractive, warm, witty Jewish female, 34, loves children, music, movies, beach. Seeks male counterpart to share those special moments. Photo/note. NYM Q031

Successful, Attractive Redhead—Single white female, 35, enjoys sailing, dining and dancing, music, movies, museums and travel. Seeks warm, witty, intelligent male with similar interests. Nonsmoker/no drugs. Note/phone/photo. NYM A040

Petite Redhead—Pretty Jewish female, late 50's, honest, caring. Seeks secure, fun man for a new beginning. NYM A041

Very Special—I'm beautiful - there's an inner beauty too - accomplished and financially secure, 5'7", 42. You are a dynamic, gentle man - open, honest, value commitment - who likes to travel, sports, dancing, black tie affairs, jeans, walks, conversations and quiet times. If you're hesitant in meeting this way, terrific! I am too. Note/photo, please. NYM A032

Intellect, Zest, Challenge—Attract this bright, charming, attractive, honest and open female, 41, seeking rapport with dynamic male. NYM A070

Cute Jewish Lady—30, seeks cute professional, nonsmoking Jewish man, 30-35 for marriage. Must be willing to committe within a year. Manhattan resident preferred. Note/phone, please. NYM Q045.

Knight In Armor—By day, romantic by night, spiced with sense of humor, 6', 185, brown hair, hazel eyes, handsome and good build, nonsmoker, financially and emotionally secure. Loves music, Broadway shows, dancing, sailing and fireplaces - partial to Scandinavian blue-eyed maiden - beauty in form and values, family-oriented, 24-32, interested in having a special relationship. Send photo/note/phone - will respond. NYM D047

Spuds MacKenzie And I—Were separated at birth. Very attractive, nocturnal party animal, 6', 30, athletic, charming, sincere, successful, great sense of humor, seeks stunning female counterpart to share good times, laughter, loving relationship. No photo no reply. NYM G582

French Woman—With lots of je ne sais quoi seeks savoir-faire distinguished man. Send photo/real letter. NYM E375

Are You Dreaming—Of an unusually, pretty, sweet, emotionally responsive, 27, 5'4", slim, traditional Jewish female? If you're a Very Attractive, upwardly mobile, single Jewish male, with good humor, warmth and stability, then dreams can come true. Photo/note. NYM A043

Elegant, Attractive, Slender—35, 5'8", 120 lbs, successful NYC businesswoman. Articulate, honest and romantic with classic looks, well-traveled with a good sense of humor and adventure. Seeks friendship and special relationship with eligible gentleman, 35-50. Photo/note/phone please. NYM E376

DDS, Attractive—Divorced Jewish male, young 46, 6', sports oriented. Enjoys travel, dining out and the finer things in life. Seeks attractive, intelligent, slim lady, 35-45, 5'2"-5'7", for companionship, romance and a possible relationship. Photo a must. NYM A045

The Graying Years—Should not be lonely. 65-year-old Jewish widow would like to meet an interesting man for friendship. NYM G598

Beginner's Luck—In the game of love? Attractive, slim, petite, 50ish Jewish woman who enjoys all life has to offer is looking for a mature, secure man, happy with himself. Letter/phone. NYM A068

Cute, Cuddly, Cosmopolitan—Blue-eyed, Jewish professional woman, loves handholding strolls on Madison or Columbus, weekends at the beach, Broadway, "Crime Story", Channel 13, Saturday Zabar's and Sunday Times. Perfectly proportioned, 5'3", 106 lbs, comfortable in Reeboks or high heels. Seeks attractive, successful Ivy type, 35-45, into natural fibers, whose hobbies include hugging and talking at the end of a long day. Photo/phone/note. NYM A044

Blue Chip Woman—Divorced, white, 40, attractive, petite professional, Cuban-born with 9-year-old dividend. Seeks accomplished NY/NJ man with solid values for loving relationship. NYM A046

Donna Mills Type—Professional, 38, diverse interests, from playing poker to going to the ballet. Wants to meet secure Jewish man, 40 or above - must have good sense of humor and love kids. Send picture and bio. NYM A047

No Time For The Waiting Game—Pretty, trim, Ivy professional woman seeks life companion. I am a bird watcher, country walker, arts lover. You are a divorced or widowed man, 58 plus, successful, earthy but intellectual, love to laugh, and want a caring relationship. NYM G587

Very Successful Younger Man Wanted—By very successful blond beauty, sexy, slender, 43, nonsmoker. NYM D050

Are You—Intelligent Jewish male, 29-36, who is attractive, professional, sincere, fun-loving? I'm 29, Jewish, pretty, intelligent, professional, with spunk. Note/photo. NYM A048

Old-Fashioned Gal—Warm, sensitive, caring, special education teacher, 35, 5'6", athletic. Enjoys the beach, outdoors, travel and culture. Interested in settling down with a stable, diversified, nonsmoking, single Jewish man. NYM D052

Blond, Beautiful, Fabulous—Funny, active actress. Have thoroughly enjoyed my 58 years and fully intend to continue havng a great time. If you are dynamic, successful, inquisitive and attractive, send me note/photo/phone. I'll teach you what I know if you do same for me. Please have a wonderful sense of humor. Laughter/love make the world go 'round. NYM K879

Young And Alive, 50 Plus Man—Seeks someone, 35 plus, to share the joys of life. Enjoys photography, music and swimming. Photo/phone, please. NYM G583

Pretty, Petite Teacher—Very young-ooking 38, 5'3", conservative morals, seeks non-yuppie male MD, refined, nonsmoker, wants marriage and family no previous children), 39-44, sincere, carng, Jewish. Bio/phone/photo helpful. NYM A053

PhD, White Male—Seeks sensitive, nonmoking Christian lady, 30's, for lasting elationship. NY/NJ. Photo. NYM A054

Pretty, Passionate, Intelligent Woman—Seeks man, 38-48, to share films, food, fun nd a committed relationship. NYM G586

Very Pretty, 55 Plus—Westchester workng woman seeks 54 plus, successful man or laughter and handholding. NYM A084

Looking For Someone Special?—This unusually warm, giving, affectionate, sincere, successful woman is a single Jewish female, full-figured and attractive. I am seeking a male for friendship, intimacy and a future. I have varied interests but am open to experiencing new ones; are you? Write so that we might share good times both indoors and out. NYM A071

Successful, Intelligent, Athletic—Male, 32, 6', 175 lbs. MBA with finance career. Enjoy tennis, sailing, music, comedy. Looking for a special woman to love. Photo/note. NYM A057

Successful, Handsome Entrepreneur—31, well-educated, who likes to travel, sail, beach and city, seeks creative, intelligent, personable woman, 25-33. Note/photo. NYM A056

Stylish Asian Beauty—27, 5'9", Ivy League engineer/JD with international flair. Love skiing, horseback riding, travel. Seek male counterpart for friendship, romance. NYM A058

Are You A Mature Man?—40 or over? Someone who is intelligent, successful, supportive and handsome? I am a warm, pretty, successful businesswoman and mother, looking for a best friend and lover for lasting, fun, romantic/caring relationship. Phone/photo, please. NYM A059

White Male—28, 5'6", dirty blond hair, blue eyes, nicely built, industrial engineer who enjoys summer and winter sports and movies. Seeking an attractive, warm and sensitive woman between the ages of 25-36, who will share these nice things in life with me. Photo optional. NYM A061

If Parenting Appeals To You—Contact this cute mom of two who would love to complete our fun-filled family with you. I am petite, 40, very successful PhD professional with good sense, health, looks and much more. I seek a calm, mature, responsible male, 40's, who genuinely enjoys young children, to join me for friendship, love and devoted family life. Thoughtful note appreciated. NYM T412

Missing Something?—Easygoing, attractive Jewish professional, 38, 5'10", health-conscious, athletic, with sensitivity and humor. Seeks special someone, pretty, slim and down-to-earth...to make smile again. Photo very helpful. NYM G599

Male, 41—Divorced, Chinese-American, highly educated professional. Believes that living is sharing. Values honesty and integrity. Varied interest from the active to the cerebral. Basically a good man. Looking for a good woman with a similar disposition. Princeton, NJ. NYM A074

Always Doing Something—Looking for someone to do it with, 32, 5'5", Italian-American NJ man who does not take the world at face value. Seeks woman with new perspectives/old fashioned values, to share dining and good conversation. Photo/note. NYM A076

Elegant Professional—59, Jewish, seeks matching male mensch. NYM A080

Beautiful Christian Lady—33, 5'8", slim, sensuous, former model. Seeks handsome professional man, 33-48, with a good heart and sense of humor. Recent photo essential/phone/bio. NYM A078

Attractive, Shapely, Rich Widow—Seeks gentleman, 60 plus, for romance. Send handwritten note, phone number and photo. NYM M008

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Genuine Article—Very attractive, slim, bright, spirited, green-eyed blond, sincere woman, 45, looking for partner to share theater, dining, New York City and all good things in life. NYM A079

Christian Female Believer—Seeks male believer. I'm an elegant, sophisticated woman with a whimsical touch. Like you, I'm in my 40's, successful, attractive with a warm heart, good mind and strong character. Photo preferred. NYM A049

Attractive, Slim, Petite—Jewish professional, 36, warm, outgoing personality. Seeking warm, outgoing, slim, handsome, Jewish professional man, 35-40, to share experiences and more. NYM Q004

Country Lawyer With City Apartment—Successful attorney, town judge, ex-Ivy/Wall Street, 6'3", 195 lbs, lives and works in Orange County, plays NYC, Taos, Nantucket, Kenya...some say Chris Reeve look-alike! I enjoy skiing, riding, books, music, good conversation, working on my farm and relaxing. Adventurous, strong and open-minded, I am looking for a peer and helpmate: a beautiful, bright, fit, loving woman (5' and up!), 25-32, interested in building a rural family life with city options. Photo please. NYM A081

Sighing Blond—Full of Weltschmerz (and sometimes beans), 36, slim, pretty. Seeks funny, ironic, imaginative Jewish man. NYM A093

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Successful Businessman—36, white, enjoys sunsets, travel, cozy nights with wine, movies, dancing, candlelight dining, stimulating conversations, suburbs. Seeks secure, honest woman, 24-34, 5'5" and under, who is not a time waster and marriage-minded. Photo/phone/note. NYM A089

6', 40-Year-Old—Jewish Harvard MBA. High risk/return, entrepreneurial spirit. Wish to meet a very attractive, professional woman who strives each day for optimal success in her personal and professional life. Dynamic, positive, warm personality is very important. Photo please. NYM A096

Kind, Intelligent Jewish Man, 33—I am 6'1", healthy, athletic, emotionally and professionally secure. I am fond of good books, the outdoors and music - from classical to jazz. I seek a spiritually and intellectually aware, attractive Jewish woman, 25-33, to share the joys and challenges of love and commitment. Photo/note/phone. NYM A092

Open, Honest, Loving—31, 5'10", slim, Jewish, health professional, entrepreneur. An unpretentious man who enjoys dining out, sushi, music, long drives, walks, exploring, holding hands and hugs. Seeks attractive, emotionally available woman, 27-37, for quality relationship. Note/phone/photo if possible. NYM A097

Lefty Seeks Right Woman—Jewish male, 30, handsome, intelligent, athletic, Wall Street professional, former aerospace designer, photographer, circus clown, Ivy-educated. Seeks Jewish female, cute, trim, bright, fun, health-minded/athletic, ambitious, enjoys dining, dancing, movies, beaches, travel, the arts. Note/photo please. All replies answered. NYM A098

Weekend Father—Lawyer, 45, separated. Seeks warm, slim, over-40 mother with grown kids. Note/photo. NYM G592

Fun To Be With—Nonconformist, slim lady, 50's, seeks splendid suitor to be a friend of my mind. NYM E385

Businesswoman, 48—Divorced, white, 5'9", slim, athletic Westchesterite. Seeks established male, 50-60's, with a zest for living. POB 6187 GCS, NYC 10163-6019

Partner Wanted—Attractive Jewish lady, 26, with lots of energy, loves outdoor activities, skiing, boating, dining out. Looking for a man, 27-34, successful, full of life. Exceptional personality and great sense of humor a must. Photo/phone. NYM T413

Bright, Creative, Caring—Successful man seeks warm, responsive, pretty, 45-55, young woman in appearance and heart, for a serious relationship. I look 50 but am 63, energetic, youthful, love dancing, theater, music. Nonsmoker. Bio/note/photo/phone. NYM D056

Needs A Rest—This male wants a break from trying to make relationships and commitments "work". I seek a pretty, affectionate, sexy, bright female under 35, who also needs her space for now. My agenda: dining and dancing, romantic evenings, traveling and having fun in general. I'm white, 38, 5'9", attractive, successful and sensitive. Note/photo/phone. NYM M006

Pretty, Blond Professional—Slim, vibrant, affectionate, fun-loving, 33, seeks sexy, successful, sensitive, romantic Jewish male for lasting times. Photo. NYM Q033

Tall, Dark, Handsome And Secure—30-year-old, entrepreneur, involved in real estate, computer and car businesses, loves traveling, dancing and the outdoors and animals. Seeks nonsmoking, slim, attractive, sophisticated, unpretentious, 22 to 30-year-old Jewish female, with an open mind, a good soul, who hasn't forgotten how to have fun. If you like romance and adventure, and are marriage and family oriented, please answer with handwritten note and recent photo. NYM M009

Resident—Searching for a Jewish female resident or med student. NYM G597

Chic Blue-Eyed Beauty—5'7", slim, ex-fashion model, now successful NY business-owner and Westport, CT homeowner, divorced, no children, warm, outgoing and easygoing. I would love to share my happiness with a Jewish non-smoker, 5'10" plus, successful professional or entrepreneur, 38-45, who is commitment-oriented. NYM E387

Russian Beauty—Blond, 36, seeks successful, tall, fit friend/lover. NYM Q005

30's Woman—Likes 30's films, animals, art. Pretty blond Jewess seeks funny, handsome mate, 30-45. Photo. NYM E388

We Are Desirous, Desirable—Successful, with creative, varied interests. I'm female, early 40's, Jewish, designer, photographer, sensuous and warm. You care about these qualities, possibly have children and/or pets. Note/photo, please. NYM Q008

Sincere, Successful Jewish Male—Nonreligious, 34, tall, slim, good-looking, many interests. Seeks sincere, gentle, pretty lady, slim, under 35, for solid relationship. Photo, please. NYM Q010

Handsome Wall Street Exec—Realtor, 29, 6', slim and very together. I seek counterpart for an exciting, romantic and sincere relationship. She should be slim, bright and beautiful and possess true class and wit. Photo/phone. NYM E389

Sexy Jewish Husband Wanted—By ultra-smart, lovely NJ gal, 28. NYM Q011

Tall, Cerebral Lefty Sought—By thin, jolie, sensitive divorcee, 41. NYM Q012

Handsome Entrepreneur—Harvard College/Harvard Business School. Lived overseas for several years - experiences in building power plant in Middle East would make a great Casablanca-type movie. Artistic, romantic, athletic. Seeks beauty and brains and especially someone who wants both joie de vivre and meaning in life. Note/photo/phone. NYM Q068

Good-Looking, Trim DDS—5'11", 42, Catholic, never married, seeks chic, alluring, friendly lady, 27-37, to share my future with. Photo, please. NYM Q018

Handsome Frenchman Sought—Professional, 35-50, for marriage to beautiful, professional, French-speaking American woman, 40. Letter/photo absolutely required. NYM E390

Scrabble And Mets Maniac—Reasonably sane in other matters, divorced Manhattan male, happy, healthy, huggable, sweet and honest. Seeks curvy, slim, pretty, 40ish Manhattan lady for all seasons and all reasons. I'm a smoking, Southern-born Wasp, 5'10", 165 lbs, circa 1927. Win tile-tilting trial and my heart with your photo/note/phone. NYM Q023

Ravishing Redhead—Head-turning femme - runner, lifter, meditator. Lover of city culture and country hikes and bikes. 36, 5'7", 130 lbs. Independent, fit, funny and bright, MBA'd yogi. Seeks lean, secure, easygoing gent. Photo a must. NYM E391

It's About Time—Are you tired of the singles scene? If so, then don't miss the opportunity meet a Jewish professional, 46, 6', who is looking for that special woman (30's) in his life for romance, marriage and family. Please reply with note/photo/phone. NYM Q029

Pretty, Lively Female Doctor—Desires Jewish male, 30-40, to share a future of love, passion and laughter in a committed relationship. NYM Q038

Curious, Curvaceous, Creative—Very attractive, active, late 40's brunette. By day successful professional. At night wishes to enjoy more romantic pursuits. Interests range from film to photography, city exploring to country retreats. Seeks sophisticated, caring man with passionate nature, 45-65, humorous, not afraid of adventure or commitment. Photo/note. NYM Q039

Sensual Woman—49, delicate beauty, charming, sophisticated professional, seeks passionate man for romance and intimacy ever after. A man and a woman. I want to love and trust you, knowing you and revealing myself to you. If you want that too, note/photo, please. NYM Q043

Man With Two Cats—Looking to meet bright, attractive woman who isn't allergic. I'm a young 38-year-old native New Yorker who enjoys city life, but sometimes needs to stay home school nights. So, if you like 40's movies, 50's furniture and 60's music, or even if you don't, send me a note/photo. NYM Q042

Wanted: Preppie Wasp Gentleman—Powerful, financially secure, 28-40. Desired by attractive, conservative, financially secure Wasp lady, 23. For possible marriage. Bio/phone. NYM T415

High-Caliber—Handsome, considerate, fun-loving entrepreneur, 49, who has the best of everything, seeks a very special woman, 28-38, to share his first class life style. Photo/letter/phone for reply and end of his ad-writing career. NYM Q034

Very Handsome, Romantic—Successful, divorced, white Christian male with sense of humor. Early 50's, looking for a pretty or beautiful, fashionable and stylish lady for a relationship leading to a happy ending. I am 6' tall and love the arts, travel and all the great things life has to offer. NYM A036

Cosmopolitan Man—29, seeks European woman (especially French or Swedish) for cultural/linguistic exchange, friendship and/or romance. Let's explore NY and beyond. Note/phone/photo. NYM M002

Female—Sought by male medical doctor in Florida, very attractive, for relationship, marriage. Photo/phone/letter. NYM K883

Lovely, Witty, Kind—Professional woman, enjoys opera, nature. Seeks like gentleman, 40's or 50's. NYM E382

American Indian Or Hispanic—Woman of child-bearing age sought. I am 48, looking for union of the old ways with the new, city and country life. Please send letter/photo. NYM A010

Sunrises From The Mountains—Single Jewish male, unpretentious physician, looking for that special person to share life's sunrises and sunsets. I'm socially conscious, enjoy a mixture of city and country - from movies, theater and dining out to camping, canoeing and quiet times. Searching for someone who is slim, Jewish, nonsmoker, under 31, under 5'5". NYM M001

Very Hopeful—Blond Jewish male, 32, blue eyes, 5'9", 150, easygoing, self-employed, athletic, aesthetic, humorous, nonsmoker, youthful, good-looking, skier, dancer, secular, romantic. Seeks slender, attractive woman, 25-31, with charm, self-confidence and sense of style. Photo/clever note. NYM A011

Successful, Handsome Professional—41, 5'8", Jewish, very romantic. Seeks to meet an attractive professional woman, 28-34. Note/photo. NYM A014

Vital Woman—50's, seeks caring gentleman. Note/photo/phone. NYM A016

Handsome, European-Born—Ivy grad, 34, 5'8", male. Seeks attractive, feminine, 25-34 woman. Photo. NYM A020

Green-Eyed Lady—Pert Jewish skier, 39, seeks to meet athletic gent who possesses an offbeat sense of humor, honesty, flexibility, a love of the arts, jazz and the Caribbean! Surprise me with note/photo. NYM A022

Greek Businessman—30, 5'8", 175 lbs, successful, handsome, enjoys travel, music, sports. Seeking a lovely lady - slim, 20-30, for a meaningful, lasting relationship. Photo/phone/note. NYM A035

Ivy League Professional—Auburn hair, blue eyes - 28-year-old Jewish female, smart, pretty, petite and curvy. Seeks a 28-38, intelligent professional male for a special relationship. Note/photo optional/phone. NYM A028

Somewhat Shy, Great Sense Of Humor—Fun-loving yet serious - this tall, slim, attractive, professional black woman, 36, Manhattanite, seeks professional man, 35-45, for genuine friendship/mature relationship. NYM D033

I'm 36, 6', Handsome, Well-Built—Brilliant and completely perfect in every way. Seeking a woman who'd humor me when I get like this. POB 538, NYC 10034.

Attractive Indian Gentleman—Sensitive, caring, financially secure, 36, 6'. Loves squash, tennis, ocean, outdoors. Seeks sensitive, attractive lady (20-30) for fun, romance, friendship, commitment. Photo/phone. NYM D049

A Man's Man With A Big Heart—Tall, dark, handsome, muscular fireman, 38, 6'3", ex semi-pro football player, never married, seeks tall, slim, Christian blond or brunette, 24-33, easygoing. NYM Q026

Asian Actress—29, seeks successful, bright male, view - marriage. NYM A042

Good-Looking, Listener—40, 5'6", fit attorney, seeks lasting relationship with woman, 30's. I'm open and friendly but may appear shy and moody at times. Are you a bit difficult too? Enjoy running, golf, walking around, movies, talking around. I'm informal and don't usually wear a jacket and tie out of court. Note. NYM E381

Live With Me—And be my love and all my treasures you shall have. White Jewish female, PhD. Seeks fully available, doc-oral level, medical/legal white male under 50, who may wish to share my heart, home, boat and life. Newly single preferred. NYM A085

Spirited, Playful Lady—Northern NJ, 40, slim, fair, financially successful. Loves an-iques, the beach, silk and satin, opera, heater, ballet and Harpo Marx. Comfortable in jeans or opera gloves. Would like o meet a professional or businessman, all, *3-piece suit facade, with irreverent* oul and tongue-in-cheek - for old-fashioned love and marriage. Note/photo/phone, please. NYM A094

Rich, Famous, Beautiful? No Thanks!—Single man, writer, 52, weary of ad hyperbole, desires lifetime snuggle with real woman - sensitive, bright, healthy, creative, nonsmoker. Photo okay, but good etter best. NYM A017

Someone Special—Warm, kind, pretty, mart, professional Jewish lady. Seeks a incere, intelligent, affectionate man, 35-45, who would be an excellent father or our children. Photo. NYM A095

Go For The Gold—Pretty, bright, slender, ensuous, affectionate, accomplished, professional Jewish woman. Desires intel-igent, secure, physically and emotionally healthy, communicative, caring, good-ooking gentleman, 38 or over, to share aughter, romance, love and life. NYM 410

Gary Shandling Clone—37, 6', seeks Jewess. POB 553 Yonkers, NY 10710

Older Woman Wanted—Mature, handsome Jewish professional, 23, loves sports, theater and creativity. Seeks bright, slender, attractive woman, 26-35, for fun and romance. Photo/phone. NYM D057

Successful—Jewish lady lawyer, 31, seeks mature, giving, cute professional mensch, 31-35. Share theater, dining, art, beach, walks, ideas. Note/photo. NYM G595

Washington DC, Single Jewish Male—Green-eyed Gemini, looking for you. Seek Jewish female, mid 20's-30's, nonsmoker, attractive. Phone. NYM G594

Classy, Literate, Witty—Fit, dazzlingly attractive editor with great smile and humanistic values, seeks positive, open-minded, sincere, sane, fun-loving, funny, *tall, 40ish, nonsmoking man to share* perceptions, ideas, movies, laughter and the Sunday Times puzzle. Phone/note/photo. NYM Q037

Wanted: 50 Plus Man—For Jewish, slim, 5'3", attractive, professional, Russian-born woman; loves art, music, travel, fun. Note/photo, please. NYM Q036

Down-To-Earth—Lady lawyer seeks fireman/cop. "Old Style". NYM Q020

Not A Club Member—Free-thinking, attractive, ethical, offbeat, single white Christian male, 26, longs for the right similar woman to share (permanently) this fun, happy, otherwise well-balanced life with. Engineer/writer/photographer into music (Bach/Who/Cure/etc), art, volunteer work, romantic nights on the beach. NYM Q013

Be My Birthday Gift—Blue-eyed Jewess, LI, 5'7", 31, seeks class act. NYM D060

You: Successful, Sensitive—Very attractive man, 25-35. Me: 26, gorgeous, cute, intelligent, petite, fair. Us: fun, romance, love, marriage. NYM Q017

Caring, Intelligent—Humorous, divorced white male, 41, values stability, seeks classy, attractive female, 28-40, as friend and lover. Photo/phone/note. NYM Q035

Funny, Pretty, Petite Blond—With well-rounded body and mind, loves movies. Seeks nonconservative man, secure, enthusiastic, fun, 33-45. Photo. NYM Q024

Scandinavian Woman—With classical tastes and a great sense of humor seeks quality man around 40 for serious relationship. NYM Q030

Black Woman, Sensuous—Very attractive professional, athletic, a sense of adventure, 35, seeks secure professional man to share life's pleasures with. Phone/photo/note. NYM Q044

Literate Asian Ms.—31, 5'1", seeks white, 30's-40 single professional for life partnership. Letter/phone/photo appreciated. POB 1524, NYC 10150

Let's Be Friends First—Caring, attractive Jewish male, 34, professional with varied interests (including the Mets, theater, hiking and politics) would like to meet an upbeat, successful female, 26-33, intelligent and slim. Photo preferred. NYM Q048

Zany, Zaftig, Zealous—Enough to make life interesting, white Jewish female, 41, seeks male for laughter, sharing and all that makes relationships exciting and joyous. Warmth, intelligence, humor sought and offered. Please respond with photo to NYM A065

Tall, Pretty Blond—Ivy, seeking relationship with successful, secure, athletic man with sense of humor, 48-60. NYM G588

Irresistible Medicine Man—Wants lively playmate and partner for love and its consequences. Under 35, under 5'7". NYM Q051

Sensitive And Fun-Loving Man—58, seeking nonsmoking, warm, attractive Long Island lady, 45-55, for lasting relationship. Photo/note/phone. NYM Q049

Sensitive, Educated—Man seeks attractive Jewish female, 21-35, under 5'3", under 110 lbs. Blond, LI preferred. NYM B019

ANNOUNCEMENT

Elegant Canadian Lady—Seeks mature travel companion, 65 plus. Please reply with letter and photo. NYM D061

Best Friend Sought—(29-35) by quarter European, skinny, angelic Oriental, 28, J.C. Mellencamp, mid west soul and romantic would be nice. West village resident. NYM D053

PEN PAL

Extraordinary Gentleman—Intelligent, single black male, 6', 230 lbs, 26 years of age. I enjoy writing poetry, long letters, weightlifting and chess. I'm very versatile. I wish to seek correspondence with an open-minded, heavyset lady, age and nationality totally unimportant - you must be honest and sincere. I will respond to all. NYM D055

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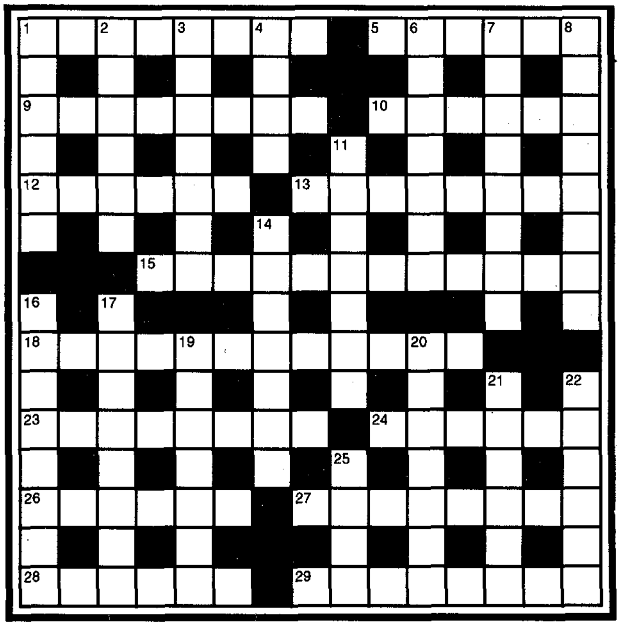
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 There is danger in swift preparation of drugs. (8)
5 Rates at which the southern seas recede. (6)
9 Being slovenly, has an accident with a tool. (8)
10 More ideal. (6)
12 Warm up in the fire he attempts to light. (6)
13 Attention from journalists when there is a bit of a game in prison. (8)
15 Agonising tendency in the audience. (5-7)
18 She was one of his subjects. (5,7)
23 Knight who makes one count up foreign arms. (8)
24 If it went left instead of right there would be a place for this fabric. (6)
26 Curious activities hostile to the civil service. (6)
27 There is no point in feminine usefulness. (8)
28 Last instalment put in to spend in good time. (6)
29 Born brighter, he is an irritating person. (8)



DOWN

1 Something to eat as a result of the old man's effort. (6)
2 Get off with a flame. (6)
3 To bet on the motorway is wrong. (7)
4 Shut up shop. (4)
6 Caress a bird acting as a model. (7)
7 Expressive quote written up about a politician with reduced cover. (8)
8 A very good scene changes, so clean the streets. (8)
11 Storm after a low where the boats are found. (7)
14 Lots of craft needed for getting a woman into one's embrace. (7)
16 Supply water although furious about a swindle. (8)
17 Fixed although honest at heart. (8)
19 Reproduce design of image in river. (7)
20 Forming the right conclusion but tearing it up? (7)
21 Stupid person about to compete for the council. (6)
22 Tom and you appearing in different wars. (6)
25 Island to ponder. (4)

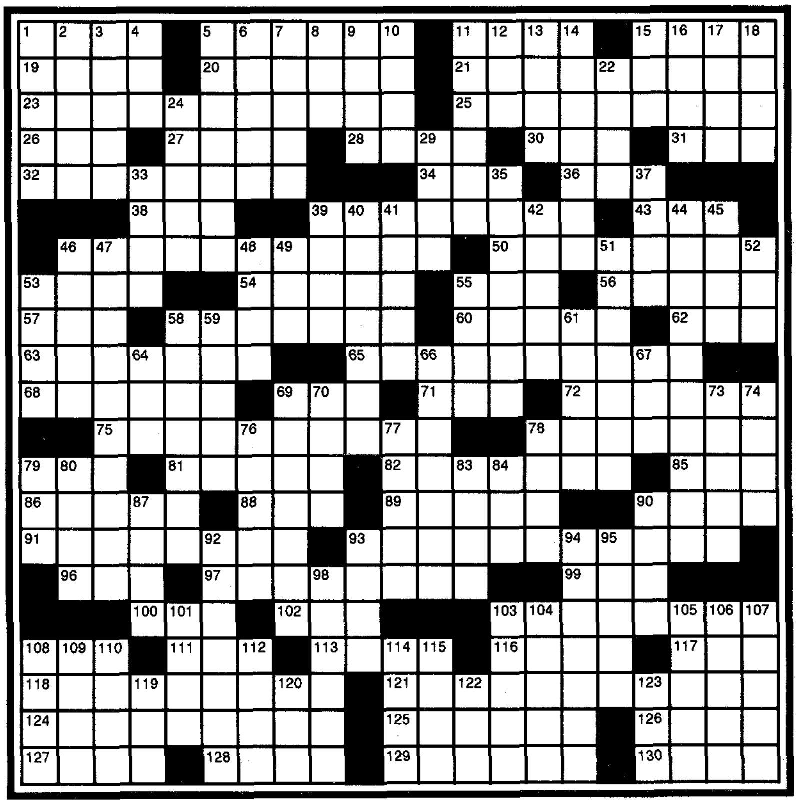
'POSSIBLE DADS': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Tennille of TV
5 Rushing waters
11 "Wishing will make ——"
15 Gibraltar
19 Eden's earldom
20 Woman adviser
21 Norman Vincent's unattractive dad?
23 Max's philanthropic dad?
25 Nancy's peripatetic dad?
26 Unwrought metal
27 Silkworm
28 "Elephant Boy" of films
30 Wild sheep of Asia
31 Grandchild's father
32 Thomas's Turkish dad?
34 Brave Cockney
36 Gird up
38 Mario or I.M.
39 Ascribe merit to
43 Be in debt
46 Bob's surgically repaired dad?
50 Disadvantage
53 Seed covering
54 A Prentiss
55 U.K. award
56 "—— Like It"
57 Closed truck
58 Mickey's folks
60 Not as added
62 More N. than E.
63 Native Americans
65 Simon's silversmith dad?
68 Durango doze
69 Sea plea
71 Lon of Cambodia
72 Goes aboard
75 Milton's weaver dad?
78 Handcuff
79 Python's cousin
81 "Stars —— the quiet skies"
82 Artists like Dürer
85 Neath's opposite
86 Room at the top
88 Car of the '20s
89 Medieval furs
90 —— time (never)
91 "Paper Chase" star
93 Buddy's inadequate dad?
96 Before: poetic
97 Charge and bank
99 Part of RAF
100 USNA grad.
102 Reckon wrongly
103 Alfred's quieter dad?
108 Big-business monogram
111 Dove's greeting
113 Backing for plaster
116 Ancient flask
117 Zsa Zsa's sister
118 Ruby's French dad?
121 Erle's horticultural dad?
124 Oscar's sociable dad?
125 Weather-map line
126 Longfellow town
127 Ogler
128 After saw and law
129 Bacchus's guests
130 Howls at the moon

DOWN

1 Forbidden
2 Open to view
3 Group of nine
4 Pub
5 Choral repetition
6 Once more
7 Southern pie
8 N.Y.C. subway line
9 God, in Granada
10 Poet Teasdale
11 Cause harm to
12 Dedicatory words
13 Utters
14 "—— Beautiful Mornin' "
15 Kin, for short
16 Former acorns
17 Role for Liz
18 "Show Boat" composer
22 Between Allen and Carson
24 Arab republic
29 Emcee Parks
33 Milky gem
35 Eccentric one
37 Throngs
39 "Raise —— and cry": Cervantes
40 Music of Trinidad
41 Wall Street disaster
42 "Good Night" girl
44 George C.'s panel-installer dad?
45 Budget subj.
46 Modern Persian
47 Stephen's fair-minded dad?
48 Grandiose poetry
49 Pallid
51 Rabbit residences
52 Before ar
53 Bird, to Caesar
55 Olaf's capital
58 Harried routine
59 Where the ecstatic walk
61 Actress Samantha
64 Somewhat: suffix
66 Kind of coffee
67 Greek vowel
69 Laboratory topic
70 Yes ——?
73 Having a smell
74 Wolfe the sleuth
76 Glacial ridge
77 "Itch" year
78 Big butte
79 Cry of disdain
80 Oklahoma tribesman
83 Nationals: abbr.
84 Kingly letters
87 Phrase of understanding
90 Relating to flight
92 Brickwork
93 Caucasus river
94 Weinberger namesakes
95 Hall of Famer Ralph
98 More ——
101 Coll. sports org.
103 Concierge's post
104 He wrote "Pomp and Circumstance"
105 Female kibitzer
106 All possible
107 Ranee's wardrobe
108 Author of "Picnic"
109 Whig's opponent
110 Nesting place
112 Garfield's pal
114 Not that
115 "—— real nowhere man"
119 Dept. head
120 Corn serving
122 Blight
123 Apply lightly



Solutions to last week's puzzles appear on page 9

DEWAR'S PROFILE:

HENRY THREADGILL

HOME: Brooklyn, NY

AGE: 43.

PROFESSION: Composer; multi-instrumentalist; inventor of the hubkaphone; leader, Henry Threadgill Sextett.

HOBBY: Swimming. "It's the best way I know of keeping my head above water."

LAST BOOK READ: *Silence*, John Cage.

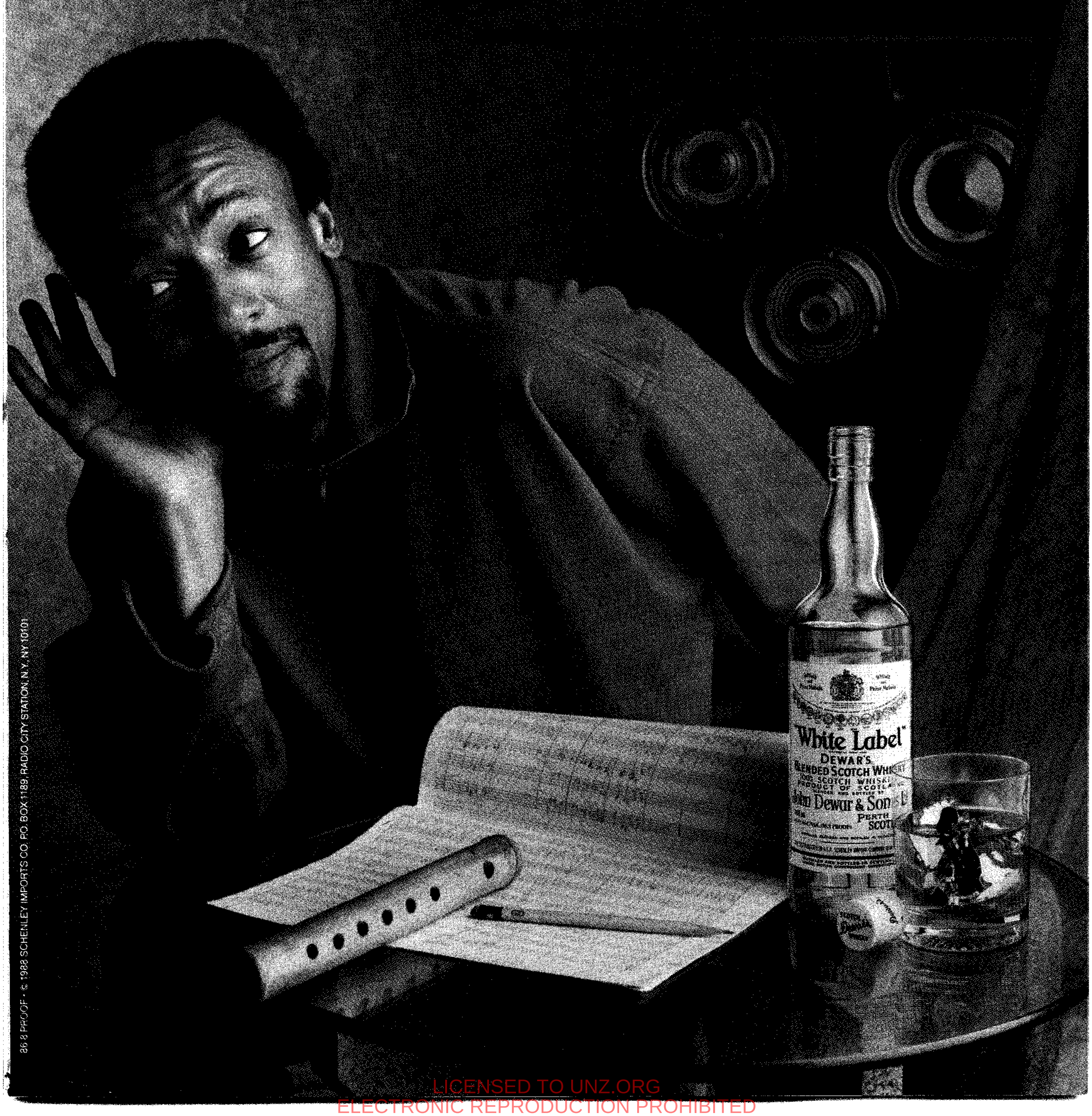
LATEST ACCOMPLISHMENT: Two new records: *Easily Slip Into Another World*, with the Sextett; *Air Show No. 1*, with Air, his other group.

WHY I DO WHAT I DO: "It was either make money or make music which for me wasn't even a choice."

QUOTE: "Tradition is a background of ingredients; in itself it's nothing. If you can't make something out of it, the world can do without it."

PROFILE: Intuitive, strong and as sharp an observer of his fellow man as his music would lead you to think.

HIS SCOTCH: Dewar's® "White Label"® "on the rocks, after the music stops."



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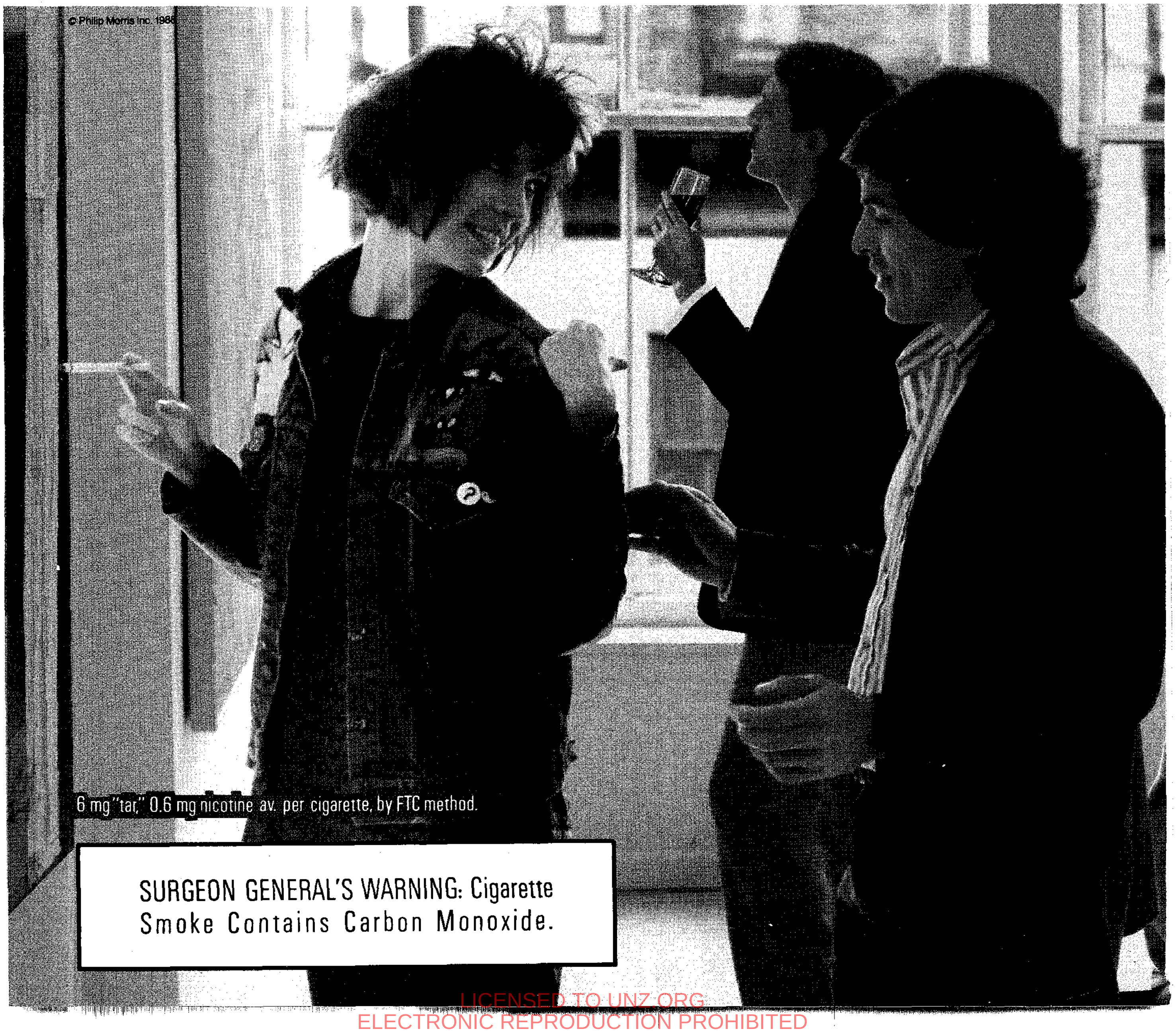

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